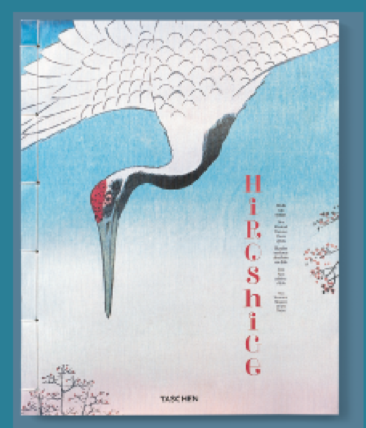
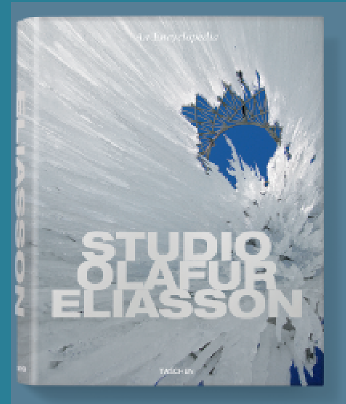

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ONE HUNDRED FAMOUS VIEWS OF EDO
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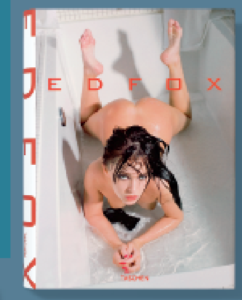


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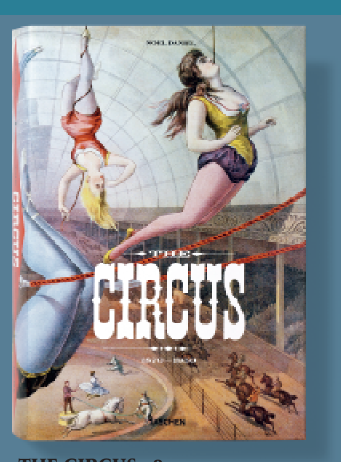


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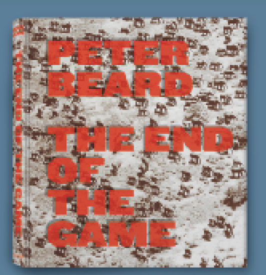
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“The most exquisite



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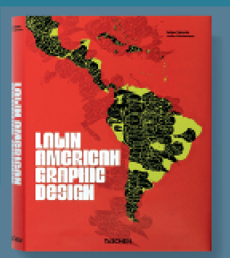
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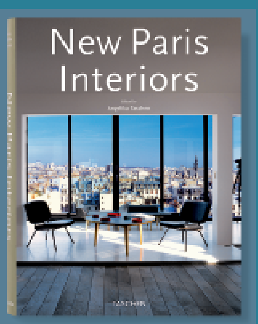
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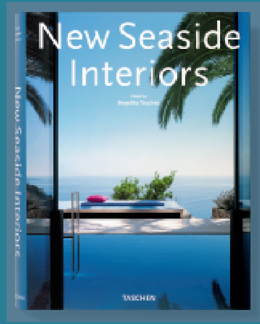




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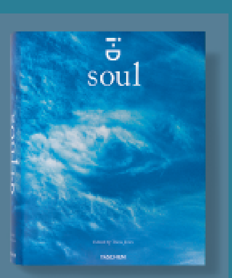


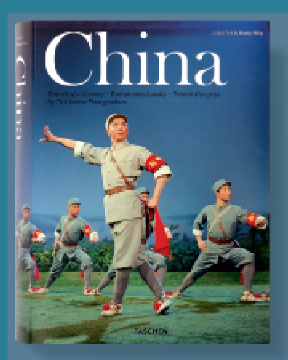




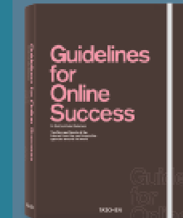
books on the planet." —WALLPAPER*, *London*

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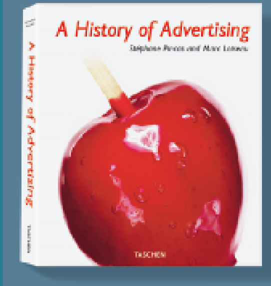




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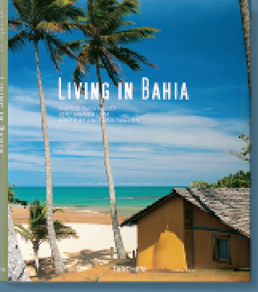
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 “Une plongée dans un art empreint d’une grande modernité.” —LE JOURNAL DES ARTS, *Paris, on* Hiroshige

Views of 19th century Tokyo

The complete plates of the masterpiece by the last great ukiyo-e artist



Opposite: *Plum Park in Kameido (detail), 11–1857*

HIROSHIGE
ONE HUNDRED FAMOUS VIEWS OF EDO
Melanie Trede, Lorenz Bichler / Japanese binding, bookcase, **XL-format**: 34 x 42.5 cm (13.4 x 16.7 in.), 294 pp.

€ 100 / $ 150 / £ 80 / ¥ 20,000





Literally meaning "pictures of the floating world", ukiyo-e refers to the famous Japanese woodblock print genre that originated in the 17th century and is practically synonymous with the Western world's visual characterization of Japan. Because they could be mass produced, ukiyo-e works were often used as designs for fans, New Year's greeting cards, single prints, and book illustrations, and traditionally they depicted city life, entertainment, beautiful women, kabuki actors, and landscapes. The influence of ukiyo-e in Europe and the USA, often referred to as Japonisme, can be seen in everything from impressionist painting to today's manga and anime illustration. This reprint is made from one of the finest complete original sets of woodblock prints belonging to the Ota Memorial Museum of Art in Tokyo.

Hiroshige (1797–1858) was one of the last great artists in the ukiyo-e tradition. Though he captured a variety of subjects, his greatest talent was in creating landscapes of his native Edo (modern-day Tokyo) and his final masterpiece was a series known as "One Hundred Famous Views of Edo" (1856–1858). This resplendent complete reprint pairs each of the 120 large-scale illustrations with a description, allowing readers to plunge themselves into Hiroshige's beautifully vibrant landscapes.

The authors: **Lorenz Bichler** studied Sinology, Japanese studies, and Modern History in Zurich and Beijing. He has been a freelance sinologist working in Heidelberg since 2004. **Melanie Trede** took her doctorate in Far Eastern art history at the University of Heidelberg. She was assistant professor at the Institute of Fine Arts at New York University from 1999 to 2004, since which time she has been Professor of Far Eastern art history at the University of Heidelberg.

Edo—Images of a city between visual poetry and idealized reality

By Melanie Trede



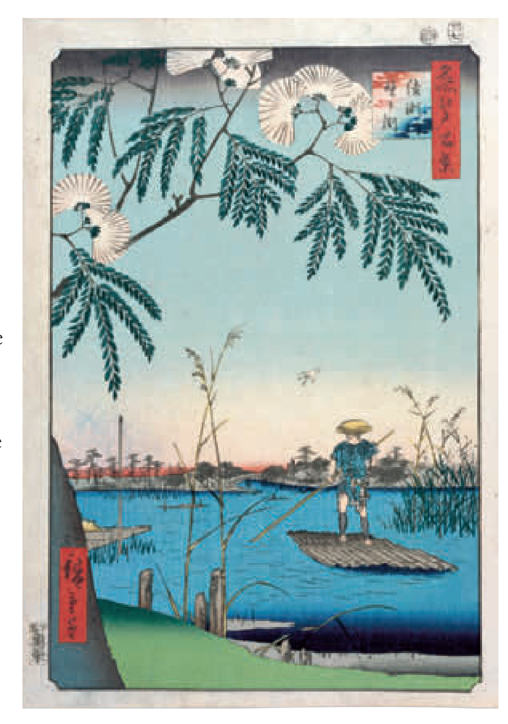
In the second month of 1856, the censors approved five prints by Utagawa Hiroshige (1797–1858) with the series title *One Hundred Famous Views of Edo (Meisho Edo hyakkei)*. And so began the story of one of the most famous landscape series in the history of Japanese woodblock printing. While the city of Edo, renamed Tokyo in 1868, had already been chosen as the subject of numerous paintings, printed books and other woodcut series, there had never been a series with so many views as was promised in the title of this one. The promise was more than kept: by the time of the appearance of the final pictures in the tenth month of 1858, a total of 120 individual prints, issued in instalments, did indeed constitute the most comprehensive topographical series among *ukiyo-e*, "pictures of the floating world".

The term ukiyo goes back to the Buddhist notion of the world's illusory and transitory nature. In the course of the late 17th century, the term was extended to secular contexts, referring now not only to the pleasures of the theatres, teahouses and brothels, but also to other popular entertainments in the cities of Kyoto, Osaka and Edo. The last part of the word, e, simply means picture. Many ukiyo-e functioned as advertisements for theatrical performances or sumo tournaments, or they fêted the celebrities of entertainment culture. Portraits of actors in their latest roles, along with those of the most popular, trend-setting courtesans, were among the best-selling motifs.

These purely urban amusements had been joined since the 1760s by landscapes. The increasingly mobile population were familiar with many of the places depicted at first hand, but even when they were not, they could use the printed "views" to form an impression of the places they had heard about in stories and poems. The lay members of poets' circles in the field of *haikai* and *kyōka* satirical poems—Hiroshige was one—often used privately distributed prints or illustrated books to depict sites or districts known for their seasonal attractions, and they worked together with woodblock print artists to this end. Some luxury editions of poetry from the 1820s concentrated on Edo, and soon afterwards views of this city, with its one million inhabitants and respected culture, became one of the central themes of ukiyo-e prints. Hiroshige was the undisputed master of this art form. The colors, sites and compositional principles he selected in the *One Hundred Famous Views of Edo* fascinated the local clientele to such an extent that each print had to be reprinted between ten and fifteen thousand times. As the posthumously compiled table of contents (page 51) mentions in its title cartouche (on a red ground), the series is the artist's most prestigious achievement (*issei ichidai*).

Hiroshige's predominance in the landscape genre was quickly recognized by European painters and art dealers. The print *Bamboo Quay by Kyo-bashi Bridge* inspired, among others, the painter James Abbott McNeill Whistler (1834–1903), who was a collector of Japanese objects in general and Hiroshige's prints in particular. The oil painting *Nocturne in Blue and Gold: Old Battersea Bridge*, created between 1872 and 1875, bears witness to Whistler's confrontation with the atmospheric evening mood, the low vantage point and the marked feeling for color combinations that we find in Hiroshige.

In 1887, Vincent van Gogh (1853–1890) copied the prints *Plum Park in Kameido* and *Sudden Shower over Shinōhashi Bridge and Atake*. Hiroshige, who himself confronted the principles of Western linear perspective in his work, thus became a dual protagonist in the artistic dialogue



between Japan and Europe of the late 19th century.

The success of the *One Hundred Famous Views of Edo* is not due to Hiroshige alone. Thanks to the technical sophistication of the wood cutters and printers, the first impressions achieved an altogether painterly quality, and the publisher Sakanaya Eikichi (life dates unknown) played his key role by commissioning the series in the first place, advancing the materials and fees, and then distributing the prints, all at considerable financial risk to himself.

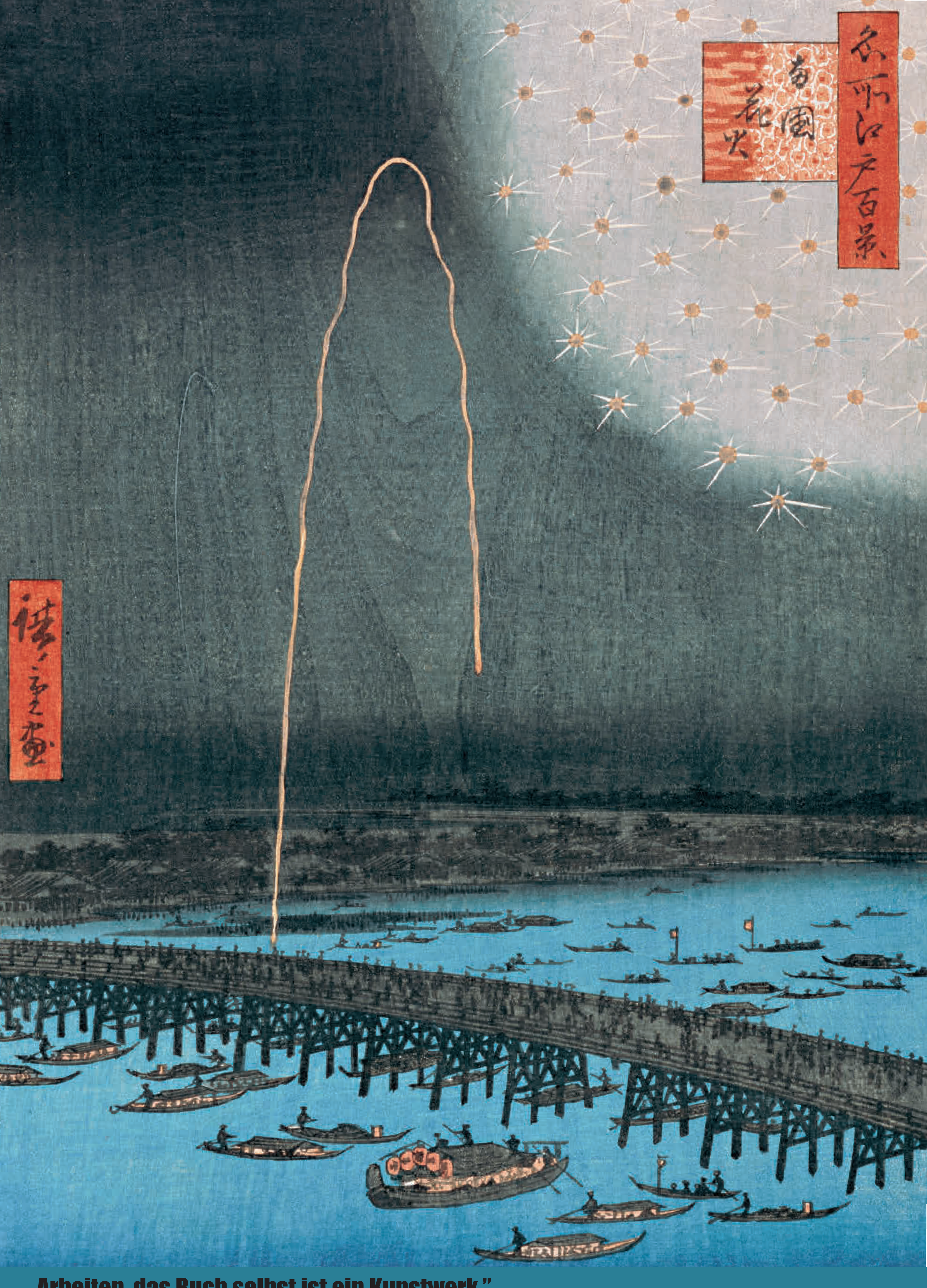
While the *One Hundred Famous Views of Edo* sold extremely well, this success was not altogether positive. Numerous later impressions (atozuri) found their way to Europe, and, being printed with fewer color woodblocks, did not display the typical elaborate and time-consuming color gradations as did the first impressions (shozuri). They were in fact merely cheap copies of the original masterpieces. Thus the *One Hundred Famous Views of Edo* as a whole, or individual prints, were occasionally described in the art literature as garish trivialities, heralding the end of the ukiyo-e woodblock print as an art form. The magnitude of the discrepancy between first and later impressions became apparent to a broader public only when high-quality color reproductions became available in the second half of the 20th century. The series in the Ota Memorial Museum of Art in Tokyo, which is that reproduced in the present volume, is one of the few complete series consisting entirely of impressions from the first print run.

The Subjects of the Woodblock Prints

The popularity of the *One Hundred Famous Views of Edo* is due not least to the selection of sites. Temple and shrine precincts are to be found along with busy streets, public parks and pure landscapes, often with a background extending into the far distance and featuring many rivers, canals and bridges. Not quite 40 per cent of the prints show places never previously depicted. Hiroshige and his publishers hoped to use this element of surprise to increase sales. In this sense, Hiroshige invented "new traditions" and with his own series at the same time recalled "pictures of famous places" (*meishoe*), a tradition that extended back to the 10th century. These pictures, which had circulated among the elite since the Heian period (794–1185), took up poetic allusions to seasonal specialities of the places in question, an aspect which in Hiroshige's newly chosen views is not very prominent. However, every educated Japanese would immediately have linked "one hundred", in the context of famous places, with One Hundred Poets, One Poem Each (Hyakunin isshu), a widely disseminated collection dating from the early 13th century and known quite generally in the 19th century through numerous imitations and parodies.

As Tsuzumi Tsuneyoshi (1887–1981) remarks in his 1929 book *The Art of Japan*, it was "an invention of the ukiyo-e painters, in particular Hiroshige, to represent densely populated areas as landscape pictures". Indeed, almost every print either includes human figures, or else hints at their presence. In these pictures, Hiroshige, unlike his famous older contemporary Katsushika Hokusai (1760–1849), rarely focuses on labour. Instead, he depicts Edo's different social classes and sometimes also visitors to the city, especially on the occasion of seasonal customs

Top: *Kasumigaseki, 1–1857* ***Center:*** *The Ayase River and Kanegafuchi, 7–1857* ***Opposite:*** *Fireworks by Ryōgoku Bridge (detail), 8–1858*



Arbeiten, das Buch selbst ist ein Kunstwerk." —DIE WELT, *Berlin*



 “This mighty volume cries out to be displayed on a sturdy plinth in a

and festivities and when engaging in tourist or leisure activities. Even though a certain melancholy emanates from some scenes, Hiroshige presents an Edo of manifold attractions, unspoilt idylls and prosperity.

A compositional, seasonal or color role was often played by vegetation, in particular trees, which sometimes bear names. The blossoming cherry trees we see on 15 prints express more than just a season, however. The reference was to an Edo blossoming once more following the catastrophic earthquake of 1855. Less frequently, certain areas are symbolized by animals, while birds are often used to



enliven broad areas of sky and lend depth to them. Almost all the prints are characterized by clear weather, a red horizon hinting at sunrise or sunset. Only three rainy scenes and seven snowscapes interrupt the run of good weather. This picture-postcard atmosphere can be understood as a commercial strategy.

Strict edicts forbade the depiction of Edo Castle or any of the other buildings or installations of the shogun. It is true that places occupied by the military regime were sometimes concealed from the censors by being given an innocuous title, or else the castle appears in the background, or its outer ramparts and moats are integrated into the composition. Yet there remains a huge void in the center of Edo: 2.4 square kilometers (less than one square mile) are largely hidden from the eyes of the viewer.

Pictorial Innovations

The choice of the *ōban* format, i.e. a vertical format, in the present series measuring 36.5–37.7 cm (approx. 14.3–14.8 in.) by 24.9–26.4 cm (approx. 9.8–10.4 in.) for the *One Hundred Famous Views of Edo* was novel for landscape prints. By using the vertical format, Hiroshige was also harking back to the tradition of vertical hanging scrolls often employed for landscape paintings.

With their fine color gradations and other special printing techniques, these woodblock prints resemble painted pictures. The use of the vigorous and contrasting colors blue, red and green, and sometimes also yellow, but often also subtly composed related hues, such as the blue-to-black shadings in *Fireworks by Ryōgoku Bridge* was by the mid-19th century part of the repertoire of ukiyo-e printmakers. At the same time, they reveal Hiroshige's familiarity with the established painting schools of his age.

The eclecticism of Japanese painting at this time is also reflected in the principles of picture composition we see in the *One Hundred Famous Views of Edo*. Three important techniques of pictorial composition go back to different sources. In numerous prints, Hiroshige chooses the bird's-eye view anchored in the Japanese painting tradition. But while our gaze falls on to a landscape from above, at the same time the overlayering of pictorial planes generates space and depth. Typical in the use of this technique are, for example, the prints *Moto-Hachiman Shrine in Sunamura* and *Senju Great Bridge*. There is no fixed point to define a picture's center; we are encouraged instead to let our gaze wander.

Another technique is Western linear perspective. Its optical realism had made it a widespread feature in the popular medium of the woodblock print since the mid-18th century, and Hiroshige used it for prominent street scenes, among other things. One or two house fronts run from the sides of the picture at an acute angle towards an often undepicted vanishing point. Sometimes he combines this relatively schematic grid with the bird's-eye view. In the view of *Suruga-chō*, for example, we look down on the street in which people are going about their business; those in the middle distance are reduced to schematic figures of men and women. In the distance, precisely above the imaginary vanishing point, Mount Fuji rises majestically from a broad band of cloud.

The third compositional principle to contribute to the fame of this series is that of a motif seen close up and usually cropped by the margin of the print; through the motif, or to one side, the actual scene is situated in the middle distance and background. The stimulus for this technique, which was certainly unusual and occasionally comes across as contrived, originates also in Western vanishing-point perspective. But Hiroshige emphasizes the contrast between the large object in the foreground, known as a *repoussoir*, and a background pushed further into the distance than would have been conceivable in mid-19th-century European art. The extreme cropping of the motifs was also unusual amongst Hiroshige's Japanese predecessors; this is true, for example, of the "pictures in the Dutch style" (*ranga*) painted since the end of the 18th century. The apparent randomness of the cropping suggests that a certain moment in the course of an action is being captured. In the *Plum Orchard in Kamada*, for example, the empty palanquin encourages us to imagine the coming and going of the visitors. Suggestive details such as these were intended to provide contemporary buyers of the prints with something to discuss. The well-known Hiroshige scholar Suzuki Jūzō described this technique as photographic, while the most influential connoisseur of the *One Hundred Famous Views of Edo* in the West, Henry D. Smith, referred to them as proto-filmic, since they included the element of time.

The City of Edo and its People

When the founder of the Tokugawa dynasty, Ieyasu (1542–1616), occupied Edo in 1590, the city was still a country town surrounded by marshy land. After becoming shogun in 1603, he had the local castle comprehensively rebuilt, and soon the city began to develop into a political center, and increasingly a place of commercial importance. Its cultural achievements began to unfold only after the catastrophic Meireki fire of 1657, which claimed more than 100,000 lives and razed both the city and the castle to the ground in a matter of hours. Reconstruction, however, proceeded rapidly and in a well-organized fashion. Edo at this time covered 44 square kilometers (17 square miles), making it more than twice the size of Japan's second-biggest city, Kyoto. By 1725, it had become half as big again, while its population, at more than a million, was the largest of any city in the world. By the mid-19th century, when the *One Hundred Famous Views of Edo* appeared, it had an area of almost 80 square kilometers (30 square miles) and an estimated population of up to two million.

More than half of these people were craftsmen and merchants, but they inhabited only 21 per cent of the total area. These two estates were regarded as the lowest ranking in the Confucian four-estate system (shinōkōshō) introduced by the Tokugawa dynasty, the top rank of the social hierarchy comprising the warrior caste and the second the farmers. The system did not extend to either the imperial court aristocracy or to the hinin and eta, who were classified as "non-human".



Top: *Atagoshita and Yabu Lane, 12–1857* ***Center:*** *Aoi Slope outside Toranomon Gate, 11–1857* ***Opposite:*** *The Dyers' Quarter in Kanda (detail), 11–1857*



 “An inspiring book and a timely wake-up call for anyone who thinks modern

Concepts in space

The experimental art of Olafur Eliasson





The artist is currently working on a limited Art Edition. For more information please visit *ww.taschen.com/eliasson.*

Olafur Eliasson, 2008
Photo © Jacob Jørgensen

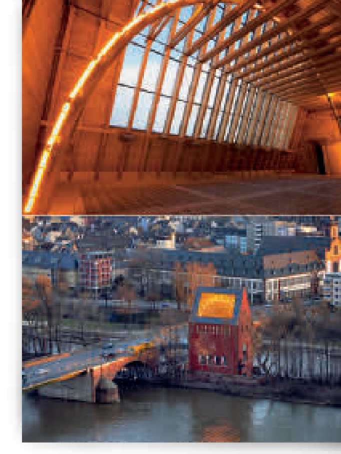
STUDIO ELIASSON. AN ENCYCLOPAEDIA

Introduction: Philip Ursprung / Hardcover, **XL-format**: 30.8 x 39 cm (12.1 x 15.4 in.), 528 pp.

€ 100 / $ 150
£ 80 / ¥ 20,000

Opposite: *The Weather Project (2003), London.*
Photo © Jens Ziehe







Studio Eliasson is an experimental laboratory located in Berlin and Copenhagen. It functions as an interdisciplinary space, generating dialogues between art and its surroundings. Through ongoing studies of spatial and temporal matters, it explores how form is a carrier of content and seeks to enhance a general awareness of this relation. The aim of this book is to facilitate access to the works and research being produced in Studio Eliasson, led by Danish-Icelandic artist Olafur Eliasson, as well as create a rich source book, enabling the reader to delve into the corners and crevices of the work. The book is organized around the alphabet, with each letter being represented by a number of concepts which are unfolded in small texts, comprising approximately ten lines each.

Included is the vast majority of Eliasson's installations, photographs, sculptures, and architectural projects to date, with additional material focusing on the research processes in Studio Eliasson. The introduction is provided by Philip Ursprung, professor of modern and contemporary art at the Institute of Art History, University of Zurich and editor of the book *Natural History* on the architects Herzog & de Meuron. The texts about the alphabet concepts are derived from discussions between Ursprung and Eliasson.

The artist: **Olafur Eliasson**, born 1967 in Copenhagen, of Icelandic parentage, studied at The Royal Academy of Fine Arts, Copenhagen from 1989 to 1995. Early in his career he moved to Germany, establishing Studio Eliasson in Berlin. Eliasson lives and works in Copenhagen and Berlin.

The author: **Philip Ursprung** is professor of modern and contemporary art at the University of Zurich. He is the editor of *Herzog & de Meuron: Natural History*, author of *Grenzen der Kunst: Allan Kaprow und das Happening, Robert Smithson und die Land Art*, and also works as a curator.

From Observer to Co-worker: In Olafur Eliasson's Studio

By Philip Ursprung

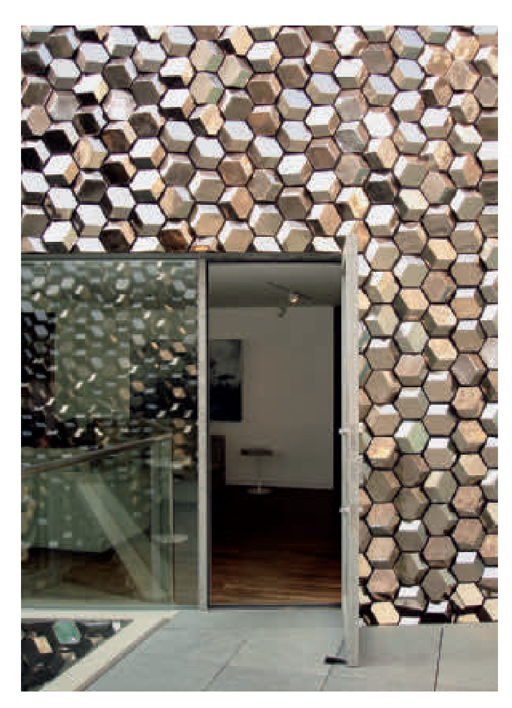


I had heard how, at Olafur Eliasson's studio in Berlin, a whole group of artists, architects, and technicians work and experiment together as they would in a laboratory, so I arranged a visit as part of my research for an essay on the modern-day artist's studio. On an icy-cold day in January 2006 I stood in front of the studio, located in a warehouse right next door to the Hamburger Bahnhof Museum for Contemporary Art. This part of the city had always fascinated me. For decades it lay on the edge of West Berlin, close to the Wall, but has now once again regained its position at the heart of the German capital, a place where the "East-meets-West" feeling still pervades. On one side are construction sites, warehouses, small industrial companies, and haulage contractors. On the other, the main railway station, the Federal Chancellery and Reichstag building—an ideal neighborhood for the studio of an experimental artist like Eliasson.

I was fascinated by this notion that the artist could seem like a client in his own studio, since it goes against the popular image of the artist as an independent creator

At the heart of the studio is a large, well-lit space where finished and half-finished works of art stand around and materials for various projects are spread out on large tables. Scattered about the place are instruments for measuring spatial and chronological phenomena, along with refractors, mirrors, and prisms of every shape and color. Here, installations are tested, built and dismantled, geometric shapes are explored and adjusted, parts of façades erected, prototypes hung on walls and scrutinized, and reflections of light studied. I visited the studio several times and each time it looked different.
The first time I was there, I noticed the chassis of a BMW on which Eliasson was working, having been commissioned to turn it into an art car. Another time, small-format prints of photos of his most recent trip to Iceland were spread out on large tables. From among them he was choosing suitable shots to be enlarged and assembled in a series. The hall has a fitted kitchen and a long table at which everyone can eat lunch or take a break.

Above the large central area is a gallery. There, a group of about eight architects was working under the supervision of Sebastian Behmann. (More of this later.) In the basement is the work space of Einar Thorsteinn, an Icelandic architect, theoretician, and artist with whom Eliasson has worked for a good ten years—their first joint project was a pavilion built in 1996—and whose geometric models in cardboard, paper, and plastic are among Eliasson's many sources of inspiration. From 1969 to 1971 Thorsteinn worked with the architect Frei Otto. Nearby is the workshop where various colleagues assemble artworks, saw wood, solder wires, and weld metal. A specially designed white room is used to test optical effects and find out how our perception of objects changes when they are lit with varying shades of white light. Everywhere there are wooden crates for transporting artworks to galleries and museum spaces all over the world.



The atmosphere in the studio is relaxed, professional, and productive—a mixture of architect's practice and laboratory—and usually as busy as a small city. Eliasson has a staff of around thirty. On my first visit, architect Kerstin Schmidt was gathering information on the history of the camera obscura and building models of different sizes in order to combine several camerae obscurae in a single work—for example fifteen are used in Dreamhouse (2007). Eliasson has long been interested in this piece of equipment, which links photography and architecture and enables several people to observe visual phenomena at the same time. Between 1999 and 2006 he created five such works: Camera Obscura (1999), 360° Camera Obscura (1999), Camera Obscura for the Sky (2003), Camera Obscura für die Donau [Camera Obscura for the Danube] (2004), and Kaleidoscope With Camera Obscura (2006).

Eliasson has long been interested in the camera obscura, which links photography and architecture and enables several people to observe visual phenomena at the same time

After the workshop staff, the architects make up the largest group in the studio. Sebastian Behmann showed me some of the current projects, including a vision for the Hirshhorn Museum and Sculpture Garden in Washington D.C., which explores the communicative potential of the building in order eventually to optimize it. Further on, I saw a kaleidoscope that was to feature in a planned hexagonal walk-in installation with three entrances. The intention was that viewers should be able to step into it as they would into a small summerhouse and observe a variety of refractions and patterns created by light entering from above. Just at that moment Portuguese architect Ricardo Gomes was working on a series of geometric color samples from which Eliasson would select a few for further processing. A British colleague, Ben Allen, was busily making sketches of the movements of the sun. This is one of the basics of an architect's training, enabling him, for example, to calculate how shadows cast by buildings will affect neighboring structures. In this case, however, it was not about anything so practical, but an exploration of how solar curves could be used to generate a design for an arts center in Iceland. The walls were covered with print-outs of different variations, with analogue and digital representations in a variety of colors.

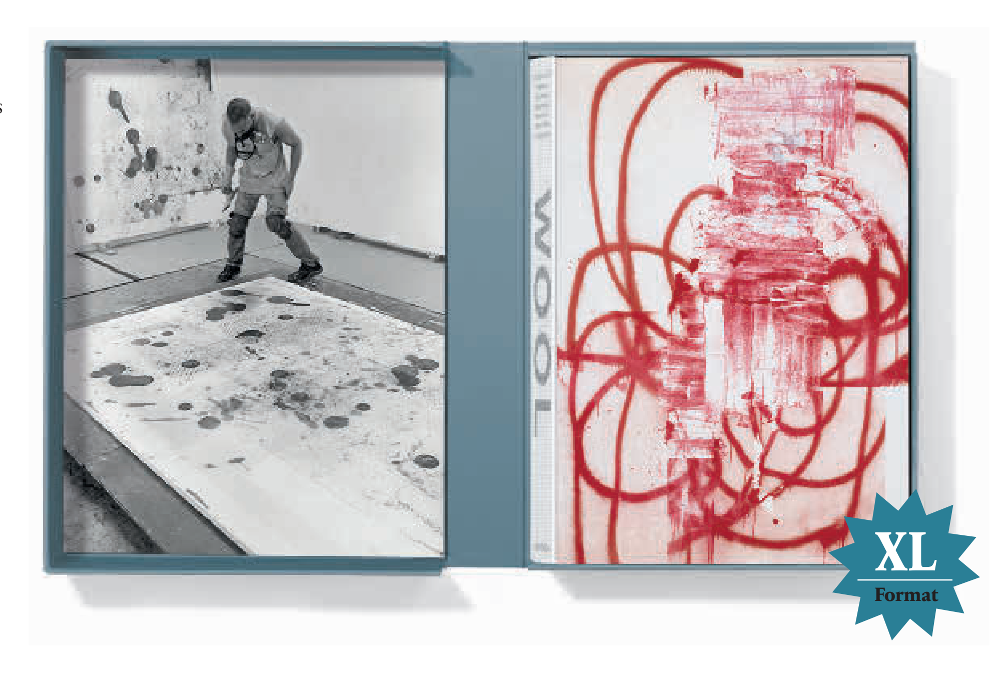
A large part of the work, as Behmann pointed out, consisted of independently researching one's own ideas, sketching models, and producing series of drawings. What they were used for and whether they would be included in an actual project was of secondary importance. He told me that, from an architect's point of view, Eliasson sometimes seemed almost like a client. Behmann described him as someone who provided concepts and ideas, who approached the team of architects with precise wishes, asked for suggestions, and then selected the ones to be developed further. I was fascinated by this notion that, under certain conditions, the artist could seem like a client in his own studio, since it goes against the popular image of the artist as a totally independent creator demanding full control at every stage of a project, from first sketches to finished product.

***Top:** Inverted Berlin sphere (2005), Berlin **Center:** Tile for Yu-un (2006), Tokyo **Opposite top:** Serpentine Gallery Pavilion (2007), London **Opposite bottom:** Dufttunnel (2004), Wolfsburg*

His painting spells TRBL

Christopher Wool's stark and beautiful art

TASCHEN's new XL-series on contemporary artists brings the fine art monograph to a new dimension: each book takes you into the artist's universe for an out-of-body experience that leaves you feeling like you've been to the studio, visited the exhibitions, followed the work from the beginning. Editor and book designer Hans Werner Holzwarth works with the artists in their studios, where the art itself is born; together they select the visual material and concentrate on the more personal aspects of the book, specifically choosing writers who can provide unique insights. Analytical essays and exhaustive reference material complement the extensive selection of images, making for tomes that are as definitive as books about living artists can be. The first titles in the series are **Jeff Koons**, **Albert Oehlen**, **Mike Kelley**, and **Richard Prince**.



CHRISTOPHER WOOL

Ed. Hans Werner Holzwarth / Hardcover, finished in book-cloth, packaged in a cloth-covered clamshell box, **XL-format**: 33 x 44 cm (13 x 17.3 in.), 440 pp.

ART EDITION, No. 1–100

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CHRISTOPHER WOOL, No. 101–1,100

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In-your-face, achingly simple, deceptively frank, the work of Christopher Wool is so very New York. Though he owes a debt to abstract expressionism and pop art, he completely transcends—even demolishes—these genres. Whether it's a text-based painting or an abstract spray-painted piece, his work is immediately engaging. Wool questions painting, like many other artists of his generation, but he doesn't provide any easy answers. "The harder you look the harder you look," as he titled one of his word paintings, is an excellent example of how he states the obvious whilst provoking us to think deeper about what seems obvious.

Christopher Wool became known in the mid-1980s through allover paintings produced with rubber rollers commonly used to simulate decorative wallpaper patterns on walls. By 1988 he had hit stride with his dry, dead-pan word paintings ("Trbl," "Riot," "Sell the House, Sell the Car, Sell the Kids"), while continuing to explore the possibilities of pattern painting. Since the 1990s, he has been developing the painterly qualities of his work, using a mostly black-and-white palette, starting from abstract lines drawn with a spraygun or layered stock images, overpainting silkscreens on linen, wiping out images, with a widening variety of media, a process that can involve photography, silkscreen, and, in the new millennium, also the computer.

Exploring Wool's work in over 400 pages, this monograph is staggering in its scope and depth. All work phases are covered in large-scale reproductions and accompanied by production Polaroids and installation photos by Wool himself. Editor Hans Werner Holzwarth has previously collaborated with Wool on several artist's books and catalogs. Essays and analyses by **Eric Banks**, **Ann Goldstein**, **Richard Hell**, **Jim Lewis**, **Glenn O'Brien**, and **Anne Pontégnie** make this book a great read as well as a definitive study of the story so far.

The editor: **Hans Werner Holzwarth** started as a typographer and communication designer, then co-led his own company for corporate design. Since 1992, Holzwarth has focused on book design, collaborating with Larry Clark, Robert Frank, Nan Goldin, Boris Mikhailov, Issey Miyake, Albert Oehlen, Richard Prince, Ed Ruscha, Kiki Smith, Juergen Teller, Jeff Wall, John Waters, Christopher Wool, and many others. For TASCHEN he also edited *Jeff Koons* and designed *Taschen Collection* and *Martin Kippenberger*.

Opposite: Untitled, *2007. Enamel on linen, 320 x 243,8 cm (126 x 96 in.)*

 "Christopher Wool is a painter by default and by defiance: painting is his



medium but not his message." —BRUCE W. FERGUSON



 “Wool’s paintings seem like an indescribable urban cool, a tense fusion

CHRISTOPHER WOOL

Apocalypse and Wallpaper

Excerpt from the essay by Glenn O'Brien



Christopher Wool takes it to the bridge, spanning abstract expressionism and pop, drama and comedy, funk and the sublime. The emblem of his advanced funkiness is his spray squiggle—with all the innocence of an amateur doodle, yet all the stealth of a master brush stroke. That funk is the P-Funk. Fifty years on, Pollock's paint splash looks very artistic, whereas in its day it was a shocker. But no naked emperor connotations survive. The equivalent shocker today is Wool's joyous squiggle, a gesture usually associated with impromptu juvenile defacement, obliteration, error.
It has a motor-bootiness to it that is guaranteed to produce discomfort in the academically squeamish. That's street knowledge.
A few years ago a patronizing adult looked at a colorful abstract drawing my five year old son was working on and said, "Oh, that's really good! Is it a house?" My son looked the questioner over skeptically and said, "It's a scribble!"
But look at how free it is, a scribble. Look at how that sprayed line seems to have a mind of its own, or is it a mindlessness of its own? It's the arm aspiring to freedom in randomness, dowsing a psychic magnetic field, making tracks to a secret place where the artist is as natural as a praying mantis, thought and feeling united.
Graffiti is the human signature of the city. Graffiti is never abstract, but sometimes the lettering is very abstracted, pushing legibility to the limit. At the height of New York's "wild style" movement, with its heavily decorated letters (or armed letters, as Rammellzee would put it), readability was trumped by graphic spectacle.
I recall taking an Amtrak train to Philadelphia, where the tracks into the city, particularly near the North Philadelphia station, passed through a desolate post-industrial slum with weird fields of graffiti that seemed almost like an alien alphabet. It was genuinely ill. It looked like Chinese ideograms on angel dust. I don't know what physical cues Wool provides himself when composing a sprayed line, but the results can be as strange and unsettling as those Philly tags. Sometimes his line is easy and loopy and partakes of the innocence of childlike doodling, but other times it is uneasy, tense, and ill.
The word paintings are hard edge on the edge. It's not reductio ad absurdum or a send up. It's painting with attitude. It's not exactly Robert Ryman with found lyrics, or Ad Reinhardt meets concrete poetry, but it's up that alley. It is minimal in its self-defined context, painted words stripped down to the primer. It is abstraction of language itself, but it's also about the tension running along the thin line between mass production and the personal hand. It's about the aura of the stencil, about energy radiating and splashing from the confines of the character. It's sign-painting with feedback.

All the innocence of an amateur doodle, yet all the stealth of a master brush stroke

The chosen words and phrases are All-American mantras. Sometimes they are clichés that become knucklehead koans, idiot ideograms. They may be chunks of conventional wisdom, common knowledge, or cultural default settings, but in every case, upon reflection, they open up to new shades of meaning. They are compressed and concentrated info that, like anything used without deliberation, anything mass-produced, serves as host to parasitical ironies. Their composition on the canvas or page or slab puts them under a philological microscope.
Sometimes, if you look at a word long enough, it stops making sense. And then you can start over again with it. We deconstruct the word and the letter and the phrase by contemplating it in skewed order, instinctively going for Scrabble logic and buried communiqués. Wool deconstructs words and de-contextualizes phrases by stacking letters at faux random. The process generates calligraphic effects, acrostic reverb, and a kind of Rubik's cubism of meaning. It's about the meeting point between the machine and hand work, between formula and expression. There are no answers here, only good questions about how characters and words work. Or not.
Unlike the swaggering abstractionists of the fifties, the purist painters, Wool doesn't disassociate his paintings from at least a metaphoric relationship to the world. There's a street-smart quality to his esthetic. He's a connoisseur of chaos and a cartographer of disorder. His photographs lay out a vision of apocalyptic entropy: graffiti on graffiti, vagrant dogs, wrecked chassis, scary spills, and the abstract expressionism of blood, urine, and motor oil, the gleam of trash in plastic bags, toxic stains, and demented detritus. Here's the flotsam of Office Depot farce and the jetsam of the studio apartment tragedy, a world of dreams put out on the curb and waiting to be hauled off and given a decent or at least ecologically correct burial. But even absent of image, there's true grit in the sub-stratum, in the sub-iconography of the work.
Jean-Michel Basquiat loved the do-it-yourself bilingual bricolage esthetic of Alphabet City, the district of improvisational bootstrap enterprise. Wool, another far-Eastsider, has a similar romance with fringe New York,



the no man's land, the interzone, the DMZ, and the ruins of concrete jungle. Where Basquiat gleaned pop cues from that world, Wool finds an alphabet of symbolic abstractions. Here is the action painting of the unconscious—accidental splashes and streaks that mark fields of blighted architecture. The over-painting of his large canvases resembles nothing more than the amateur abstract paintings that are the whitewashed windows of empty storefronts.
Wool's swirling squiggles ride the canvas with fraught exhilaration. Sometimes his knotted lines seem loopy and comic, other times they are furious or tense. When they accrete they look like cross outs, negations, but what they are crossing out is often blankness itself. They are crossing out nothing. Usually they avoid the edge, marking territory with animal energy, like a dog on a pissing marathon, extending proprietary redolence over the full scope of available space. I fuck this space up therefore I own it.

Opposite: Untitled, *1995. Enamel on aluminum, 213 x 152 cm (84 x 60 in.)* ***Above left:*** *Christopher Wool at his studio in New York. Photo © Elfie Semotan* ***Above:*** Christopher Wool: Paintings, *installation view, Galerie Max Hetzler, Berlin 2002. Photo © Jörg von Bruchhausen Box inlay photo © Eugene Richards*
All images © Christopher Wool

of intellect and emotion, control and chaos." —KATRINA M. BROWN

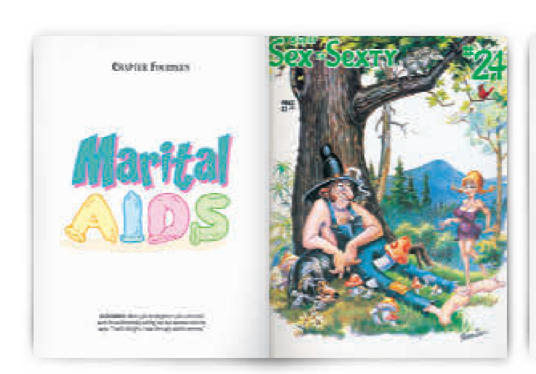
The most vulgar magazine ever published

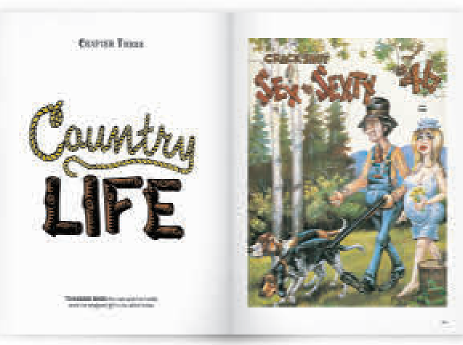
Daring sexual humor from the irreverent magazine Sex to Sexty

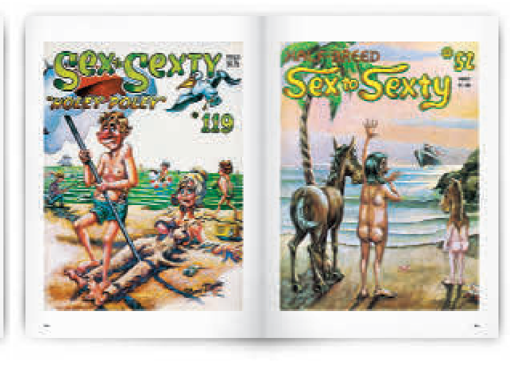


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Some call it the most vulgar magazine ever made; others see it as the last honest compendium of American sexual humor, starting just as the sexual revolution was expanding minds and stomping taboos, and ending when political correctness made all such humor socially unacceptable. Whatever your stance, the magazine *Sex to Sexty* was and is an outrageous collection of dirty jokes and cartoons published from 1965 to 1983 by Texas entrepreneur John Newbern, whose life was lifted straight from the pages of his publication. His partner in crime against good taste was hillbilly artist Pierre Davis, who created elaborate oil painted covers for each issue that celebrate every permutation of manly humor. No topic was safe from the lowbrow wit of these two men and the cartoonists they recruited to preserve what they called the "True Jokelore of America."

Sex to Sexty reproduces all 198 covers of the magazine and many of the original paintings that adorned them. Then, in the first in-depth analysis of American sexual humor, author and editor Dian Hanson categorizes the great themes revealed by the thousands of cartoons and jokes into spreads with titles like "Stinkfinger," "Incest on the Best," "Cannibal Cuisine," and "I Love Ewe!" Raw, irreverent, uncensored and all-American, *Sex to Sexty* spares no gender, sexual preference, ethnic orientation, or hygienic dysfunction in bringing you what the magazine's original publisher called the "World's Largest Accumulation of He-Man Robust Humor in the World." Special fold-out dust jacket shows every cover image and unfolds to reveal a poster of a never before seen, unreleased *Sex to Sexty* cover originally deemed "too tasteless" by the magazine's publisher, but definitely "suitable for framing in your bar, rumpus room or bathroom."

The writer: Artist **Mike Kelley**, born in 1954, works with performance, installation, drawing and painting, video, sound, and sculpture. Drawing from historical research, mass cultural sources, psychological theory and *Sex to Sexty*, his artworks reference both high art and vernacular traditions. He lives and works in Los Angeles.

The editor: **Dian Hanson** is TASCHEN's sexy book editor. As a 25-year veteran of men's magazine publishing, she edited titles including *Puritan*, *Oui*, *Outlaw Biker*, *Juggs*, and *Leg Show*. Her many books for TASCHEN include *Vanessa del Rio: 50 Years of Slightly Slutty Behavior* and *R. Crumb's Sex Obsessions*.

 "You want to discover the mysterious things that turned your dad on, these magnificent collec-



tions of photographs, pin-up art and cartoons should do the trick." —FEMME FATALE, *New York, on* History of Mens' Magazines

Presenting the Preservationist Journal of Hick Erotic Folklore

By Mike Kelley



"Big shot" artist Mike Kelley here to introduce you to the wonderful world of the SRI Publishing Co. of Fort Worth, Texas, producers of gag books, "he-man" daily diaries, joke sex dictionaries, hillbilly comedy record albums and off-color drink coasters, among other products. The pride of the SRI stable, however, was *Sex to Sexty* (the title a pun on the supposed all-age erotic appeal of the magazine—as in "from six to 60"), an adult humor magazine consisting entirely of jokes and cartoons. I suppose I was asked by Benedikt Taschen—avid art collector as well as book publisher—to write this opening statement because he was introduced to *Sex to Sexty* by way of a series of paintings I made that incorporated old issues of the magazine. Luckily, Benedikt has a dual love for art and smut (he seems especially drawn to low-end American erotica of the '50s and early '60s: men's girlie, adventure, and fetish publications). I say luckily, because without Benedikt chancing upon these works of mine, he probably would never have seen *Sex to Sexty* and you would not be holding this book in your trembling hands. He would not have seen *Sex to Sexty* because it is not held in high regard by the current aficionados of vintage smut, or art, for that matter. Why? Because it was unapologetically low, silly, and—most importantly—geared toward lower-class rural Americans living far away from the sophisticated urban sin centers.

My decision to reference *Sex to Sexty* in my own artworks was not a random one. I won't go now into the specifics of what I was trying to do, but I will say that the magazine holds a special place in my heart. It is a truly unique publication, one that I responded to—even as an adolescent—because of its contrary aesthetic. It stuck out on the liquor store magazine rack, unlike anything else there. Sure, there were plenty of other joke books and men's magazines—but nothing as purely "off" as *Sex to Sexty*. That's why it continues to interest me to this day.

A number of years ago I went to the offices of my hometown newspaper in Wayne, Michigan, a suburb on the western edge of Detroit, and went through the bound copies of old newspapers. My primary reason for doing this was to examine the milieu that I grew up in, relative to the cultural influences that shaped my art production. I concentrated on cultural and countercultural activities that were covered in the newspaper between the years 1968 and 1972—from the year that I discovered "fine art" (when I was in junior high) to the year I left home. In the letters section of the October 22, 1969, issue I discovered a letter written by a Mrs. E. Thomas that had been headlined "Pornography Blasted by Upset Citizen." It is worth quoting:

"I went to a small neighborhood grocery store a few weeks ago and I saw laying on the counter (within easy reach of little hands) a pile of magazines that appeared to be coloring books. I opened one and I was shocked. It was one of the filthiest books I have ever seen. (…) The name of the magazine is *Sex to Sexty*."

She ends her letter by appealing to contemporary youth to resist such nonconformist material and assist in the fight against pornography.

Luckily, Benedikt (Taschen) has a dual love for art and smut

Interestingly, this letter was printed right above one by another concerned mother who rails against a local "head shop," which she describes as the headquarters of the anarchist White Panther Party and a hangout for LSD users. The pairing of these two letters explains a lot about the social milieu in which *Sex to Sexty* existed—a milieu in which pornography and radical politics/drug culture represented, to middle-Americans, the fearful twin poles of assault on mainstream values.

In reality, this presumed ideological marriage of porn culture and counterculture was not exactly true—though this confusion is one of the most interesting aspects of the culture that I, and many others of my generation, grew up in. If I remember correctly, the head shop in question was set on fire by members of a biker gang who did not share the leftist political sentiments of the White Panthers. These bikers would have, more than likely, been readers of *Sex to Sexty* and not the underground comics and leaflets peddled within the shop.



Sex to Sexty, in its early days, actually did adopt the pose of a youth-culture-oriented publication—at least in its cover graphics, which consisted of "psychedelic" op-art patterns. Mrs. E. Thomas was not quite right in her interpretation that *Sex to Sexty* was attempting to seduce innocents by posturing as a coloring book (I do, in fact, have a copy of *Sex to Sexty* in which some of the cartoons have been colored in with crayon—but the coloring stays carefully within the lines of the drawings, revealing the artist to have been an adult). If innocents were being bamboozled, they were not pre-pubescents but "flower children"—for once the psychedelic cover of an early issue of *Sex to Sexty* was opened a shocked hippie would be faced only with page after page of politically incorrect quips and moronic men's-magazine-style sex gag cartoons



"Eat more…Pussy! Eat more…PUSSY!"

(many focusing on hillbilly and farm themes) instead of the expected consciousness-raising material.

Following these first op-art covers, cartoonist Denis Jones took over for a short while. The cover of *Sex to Sexty* #15 "Laugh Clinic" is a favorite of mine. It pictures a field of biomorphic-modern personified "germs" rendered in a pop-Surrealist '60s cartoon style reminiscent of that found in period youth-culture-oriented publications such as underground comic books. Though this admixture of psychedelia and rural humor might seem a bit strange it should be remembered that this was not so uncommon in America in the '60s. For example, the television music/comedy show *Hee Haw* (first airing in 1969 and running for an astonishing 22 years) was a country response to the pop-inflected comedy show *Rowan & Martin's Laugh-In*. On *Hee Haw*, hillbilly hotties patterned after Al Capp's Daisy Mae Yokum and Moonbeam McSwine lollygagged on the porches of psychedelic shacks while cornpone stand-up comics like Minnie Pearl pitched one-liners in quick blackout segments. It was like the Grand Ole Opry on acid. At the same time, darlings of the counterculture like the San Francisco-based psychedelic band the Grateful Dead played country-inspired

 "Proudly dedicated to a gleeful and unapologetic showcase of



"I'd be so embarrassed going nude . . . I have obscene tattoos above my vagina and my A-hole."

★ ★ ★

music and postured as dirt farmers.

However, as far as *Sex to Sexty* magazine goes, such flirtations with pop aesthetics stopped when artist Pierre Davis took over as art director. Starting with issue #19 "True Love," which features a full-color oil painting of two amorous pigs cuddling in a sty, almost every subsequent copy of the magazine features one of his works on the cover. From then on all pretensions were dropped, for Davis's paintings consistently depict a rural lower-class environment. And, unlike most contemporary hick-related humor of the period, Davis's images are not limited to the standard hillbilly clichés—they are contemporary genre paintings. His eye for detail reveals him to be someone who understands, and revels in, the humor of the rural milieu. Davis is a kind of unrepressed Norman Rockwell who is willing, in his bawdy version of Americana, to include bestiality, scatology, voyeurism, melon-fucking, kiddie sex games, and all other manner of "perversions" into the picture.

By current standards, *Sex to Sexty* is decidedly politically incorrect. The cartoons within its pages are, in most cases, very similar to those found in post-war men's magazines—before jokes about African cannibals, swishy homosexuals, child abuse, bestiality, and sexual harassment on the job became no-nos. The bulk of the cartoons concern cheating wives and husbands—a subject that is barely on today's humor map. Of course, it is such taboo material that makes the magazine interesting today—especially when compared with the antiseptic sexual humor found in such contemporaneous "sophisticated" men's magazines as *Playboy*. The publishers of *Sex to Sexty* understood that they were appealing to an audience ignored by *Playboy* and other mainstream men's magazines. *Sex to Sexty* was closer in spirit to a fetish magazine or a zine than it was to a standard mass-media men's publication. It responded to the wishes of its audience rather than dictate to them and, in fact, it was largely reader-contributed. It represented an untapped audience—one that consisted of proudly uneducated men who could give a shit about sophisticated fiction and men's fashion—who liked their women spread-legged and their cartoons brutal. Given this trend, when compared to publications like *Hustler* that reflected the normalization of hard-core pornography as an entertainment form, *Sex to Sexty* was too soft for the men's market.

By current standards, *Sex to Sexty* is decidedly politically incorrect

It failed because the morals of its publishers ceased to reflect that of their own audience. That's when it was usurped in the '70s by sleazier reader-contributed zines like the Los Angeles-based Finger magazine. In the pages of Finger were to be found the same fetishes illustrated via cartoons in *Sex to Sexty*, except they were often presented photographically, and without the distanciation device of humor.

It is the fact that *Sex to Sexty* was primarily a reader-contributed magazine that interests me today. Sending a joke or cartoon idea to *Sex to Sexty* immediately qualified the contributor for membership in the magazine's own Jokes Americans Love Society. The editors of *Sex to Sexty* saw themselves as folklorists preserving traditional American humor. On the inside cover of every issue was printed this statement: "Who makes the books great? YOU DO! The reason *Sex to Sexty* books are so exscrewciatingly funny is because they are the TRUE JOKE LORE of America, sent in to us by all our readers." It is obvious that the folklore that especially appealed to the editors, contributors, and readers of *Sex to Sexty* was of the type found scrawled upon the walls of gas station toilet stalls. But such lore is particularly worth preserving. It represents the mind of a nation more truthfully than any kind of official proclamation.

white-trash adult humour." —THE FIRST POST, *London, on* Sex to Sexty



 "This one's a top-shelfer. Mr. R. Crumb has been sketching the cheekiest comic strips

The jokes you hate to love

Excerpt from the introduction by Dian Hanson


"Hey, Henri! More compliments to the chef!"

John Newbern Sr. was a classic entrepreneur. Born in Oklahoma in 1910, he first worked as a newspaperman and hoped to be a writer. When the Depression hit, he wandered to Tyler, Texas, where he went door to door pitching a service to print photos on dinner plates. Around 1934 he got the idea to imprint advertising slogans on pencils and built that idea into a prosperous company in two years. He moved his business to Arlington, Texas in 1952 and, three years later, into the building it still occupies today. The Newbern building is a monument to the powerfully charismatic personality of John Sr. Nothing, from the carpets to the furniture to the art and knickknacks, has been changed since the day he died. Dark laminate paneling covers the walls. The acoustic ceilings are low and water-stained. Up front are glass display cases filled with imprinted coffee mugs, shot glasses, pencils, pens, key fobs, picture frames and ashtrays, most dating from the 1960s and '70s. And lining the hallways and covering the walls of every room are the 198 original painted covers for *Sex to Sexty* and *Super Sex to Sexty*.

"My dad kept them all," says John Jr. "They were his prized possessions and they're mine too. I wouldn't part with them for anything in the world." They are big heavily textured oils done in vibrant primary colors, all signed Pierre Davis. John Jr. says Pierre, real name Lowell, was originally employed by his father to help out with his advertising business.

"It turned out Lowell had a bit of a perverted streak in him," says John Jr. "He didn't even know it himself at the time, but if you go back to the original issue of *Sex to Sexty* the only artist in there is Pierre Davis."

Pierre's perverted streak was a great pleasure to John Sr. because if there was one thing he loved it was risqué humor. He bought men's magazines just for the cartoons, but in his opinion there were darn few good ones to choose from. Back in his youth there'd been dozens of magazines with names like *Fun Riot*, *Hooey*, *Joker*, *Screwball* and the granddaddy of them all, *Capt. Billy's Whiz Bang*, all filled with nothing but jokes, limericks and cartoons aimed at a real man's funny bone. What he saw in the early '60s was a big increase in magazines with nude photos, and a corresponding decline in magazines a man could laugh at. It occurred to him that if men's humor magazines disappeared the American dirty joke itself was in danger of extinction. According to his son, creating a sanctuary for America's sexual humor was on his mind for several years before he acquired Pierre Davis and 10 file cabinets of meticulously organized dirty jokes.

"Somebody in Arkansas had been clippin' out cartoons from every magazine on the market every month for years and years," says Pierre. "He had rows and rows of file cabinets with all these cartoons in 'em and one would say 'Desert Islands' and one would say 'Cheating Wife' and somehow he found John and wanted $10,000 to sell his collection. John told me, 'I could have bought two Cadillacs for what I paid for these cartoons,' but he put 'em to good use. We would take those cartoons and change 'em around, then bring 'em to the art department, draw 'em and put 'em in the book."

"I just knew I was in the hot tub with the devil himself!"

It was those 10 cabinets full of clippings carefully divided into hundreds of categories representing every known variation on the dirty joke that seeded *Sex to Sexty*. John Sr.'s genius was keeping the magazine folksy and lowbrow. Despite his beret and flowing hair Lowell Davis was a die-hard country boy born on a farm in the tiny town of Carthage, Missouri, and raised in even smaller Red Oak. He adopted the beret in grade school after deciding to become a great artist. Fellow students nicknamed him Pierre, partly for the beret, and partly because he drew all the girls in class naked, or as he imagined them naked, at a time when anything sexy was automatically French. Pierre's strongest ties were to farm life, though, and for his first cover of *Sex to Sexty*, #19, he painted two pigs in love. The issue's editorial apologized for the rustic cover, but the readers loved it. As did *Hustler* publisher Larry Flynt.

"After (Flynt) got shot he wanted to buy *Sex to Sexty*," says Pierre. "It was just before we stopped doing the magazine and he wanted me to continue doing it. He offered me some unbelievable price, like a million dollars or somethin' and asked me to come out to see him in Los Angeles. I was just hustlin' paintings out of the back of my car so this was all the money in the world. (Wife) Charlie and I were drivin' down to Dallas to fly to LA with Johnny (Newbern Jr.), and Larry had this big party we were supposed to be at that night and when we stopped to have lunch I told Charlie, 'I can't go through with this. I don't mind risqué, but *Hustler* is just too vulgar for me.' So I turned around and came home and Johnny went out there and the party was all atheists! He told me later he was in the hot tub with Larry and said, 'I just knew I was in the hot tub with the devil himself!'"





"At lunch I sat between Larry Flynt and Madalyn Murray O'Hair," says John Jr. "Dennis Hopper was at the table, Timothy Leary and Althea was across the table with her blue spiked hair and her chains that went from ear to eyebrow. I said, 'Don't let the Rapture come right now!'"

Some will think it hypocritical that Pierre Davis and John Newbern Jr. found *Hustler* offensive when their own magazine reveled in adultery, prostitution and bestiality, but we all draw our moral lines differently. As John Jr. told me, "I'm a Christian and my dad was a Christian and I never saw any conflict with *Sex to Sexty* and living as a Christian because God made sex and he surely likes to laugh. Also, we only showed bare breasts. We were never explicit." *Sex to Sexty* may have had God on its side, but in the end the public sided with the devil, choosing *Hustler* and other increasingly explicit fare over America's last risqué humor magazine. *Sex to Sexty* ceased publishing in 1983.

Now that the PC furor has died down it's time to give the most vulgar magazine ever made its due. Dare to laugh at the jokes we hate to love. What you'll find in this book is humor that's timelessly tasteless, irretrievably irreverent, and though utterly American, absolutely universal.



“The pictures’ capacity to invoke awe and surprise is a reminder that

WIRTSCHAFTSWUNDER

Booming Bundesrepublik

A riveting portrait of postwar Germany



JOSEF HEINRICH DARCHINGER
WIRTSCHAFTSWUNDER
GERMANY AFTER THE WAR 1952–1967

Photos: Josef Heinrich Darchinger / Text: Klaus Honnef / Editor: Frank Darchinger / Hardcover in a slipcase, **with an original signed and numbered photograph. Limited to 1,000 copies, all numbered and signed by the photographer, XL-format**: 39.6 x 33 cm (15.6 x 13 in.), 290 pp.

€ 400 / $ 600 / £ 350 / ¥ 80,000

Opposite: *The city centers are all aglow with the bright lights of department stores like Neckermann in Frankfurt. Not quite twenty years after the lost war, the illuminated façades proudly proclaimed the affluence that had been achieved. In the foreground a Mercedes-Benz 220 Saloon, the new status symbol. The mail-order magnate and later tour operator Josef Neckermann is an icon of the "reconstruction." His slogan "Neckermann makes it possible" is the fanfare of a hitherto unknown mass prosperity. 1964*







It was no more than eight years after the surrender of the German Nazi government when Josef H. Darchinger set out on his photographic journey through the West of a divided Germany. The bombs of the World War II had reduced the country's major cities to deserts of rubble. Yet his pictures show scarcely any signs of the downfall of a civilization. Not that the photographer was manipulating the evidence: he simply recorded what he saw. At the time, a New York travel agency was advertising the last opportunity to go and visit the remaining bomb sites. Darchinger's pictures, in color and black-and-white, show a country in a fever of reconstruction. The economic boom was so incredible that the whole world spoke of an "economic miracle." The people who achieved it, in contrast, look down-to-earth, unassuming, conscientious and diligent. And increasingly, they look like strangers in the world they have created. The photographs portray a country caught between the opposite poles of technological modernism and cultural restoration, between affluence and penury, between German Gemütlichkeit and the constant threat of the Cold War. They show the winners and losers of the "economic miracle," people from all social classes, at home, at work, in their very limited free time and as consumers. But they also show a country that looks, in retrospect, like a film from the middle of the last century.

The photographer: **Josef Heinrich Darchinger** started working as a freelance photojournalist in 1952. Darchinger's photographs began to regularly appear in reputable German print media starting in the mid-1960s. In his years as a photographer for *Der Spiegel* and *Die Zeit*, Darchinger had a formative influence on the magazines' national news coverage of Bonn. He also presented his work at exhibitions and in collections of photographic portraits—for instance of Helmut Schmidt, Willy Brandt, Richard von Weizsäcker, or of Heinrich Böll.

The author: **Klaus Honnef** is professor of photography theory at the Kassel Art Academy. He was one of the organizers of documenta 5 and documenta 6 in Kassel, and has been the curator of more than 500 exhibitions in Germany and abroad. He has written numerous books, including TASCHEN's *Contemporary Art* (1988), *Andy Warhol* (1989), and *Pop Art* (2004).

The editor: After finishing his studies in English and German literature, **Frank Darchinger** began his career as a photojournalist, while also assisting his father, Josef Heinrich Darchinger, with the classifying and updating of his legendarily vast and efficient photographic archive. Today Frank Darchinger works as a freelance photographer in Bonn.

photojournalism was a German invention. .... Marvellous." —WORLD OF INTERIORS, *London, on* Berlin



 “Es besteht kein Zweifel—dieses Buch ist ein Muss für das heimische Bücherregal. Ein Muss



für jeden, der sich jemals vom Berliner Charme hat ergreifen lassen." —3SAT.DE, *Mainz, on* Berlin

A time photographed

Jupp Darchinger: the Fifties and early Sixties
By Klaus Honnef

The further time recedes into the past, the more bizarre its photographic images appear to be. Yet according to many theorists of the medium, it is indeed such images that preserve the true reality of how things actually were. Nevertheless, Josef H. Darchinger's photographs from the early years of the Federal Republic of Germany somehow make us feel that the Wizard of Oz has waved his magic wand and allowed us to look into a strange and oddly unreal world. The clothes people wear are homely and sedate, girls and boys stare into the camera with cheerful faces and unkempt hair, the goods in the shops are limit-



ed in range and the cars are all classics. Policemen in uniform direct the sparse traffic at critical points in the town under a metal canopy. City architecture is plain and functional; technology, on the other hand, is still harnessed to the craftsman's trade. An increasingly visible dividing line runs through the country, built of barbed-wire barriers, razor wire and then concrete. All the men wear hats, and where the war-time bombing was generally thought to have laid the cities waste, the unscathed town houses of the Wilhelminian period of industrial expansion occasionally still stand in all their splendor. Even people who grew up in the time photographed can hardly believe their eyes.

"Without a miracle, the German nation will slowly but surely go to rack and ruin."

What Darchinger's photographs show across the spectrum of one and a half decades is something not even the people then, at the time when he was taking their pictures, could provide a rational explanation for. Yet they were the ones who made it happen, with pragmatic élan and enormous energy. That is why they resorted to metaphysics and spoke in terms of a miracle. The years the photographer portrays are anchored firmly in the collective memory as years of an economic miracle. Even Konrad Adenauer, who was elected the first Federal Chancellor in September 1949 with a majority of one vote, his own, was beset after the end of the Second World War by the vague presentiment: "Without a miracle, the German nation will slowly but surely go to rack and ruin." Not at all surprising, as a few plain figures and details will make clear. 1.35 million tonnes of bombs had been dropped on German cities, 3.6 million homes were destroyed. The country, partitioned among the four victorious powers USA, Great Britain and France in the west and the Soviet Union in the east, was politically, economically, culturally and morally on its knees. Most of its tradition-steeped cities were largely in ruins. Düren, Jülich, Wesel and Moers in the West were totally destroyed, as were three quarters of Cologne, half of Hamburg, and to a somewhat lesser extent Berlin, Dresden and Munich. The Allied troops had occupied the whole of the territory and dealt summarily with the criminal Nazi regime, which the Germans had followed in droves. The German share in the death toll was high. They are listed on the horrifying balance sheet, both as perpetrators and as victims. The rubble had been cleared away, less damaged houses patched up and countless new ones built in faceless functionality. But the ruins and the disabled ex-servicemen were part of the familiar scene when Darchinger started out on his career as a photographer in the field of journalism.
To work as a photographer without having completed the stages prescribed for training in a skilled trade was problematic and provoked stubborn opposition from the powerful craftsmen's guild of photographers. For this reason, too, Darchinger was not allowed to register with the tax office in Bonn as a professional photographer. Nevertheless, Darchinger succeeded in overcoming the persistent opposition and establishing himself as a freelance "photojournalist", the first under that label.
The eye the photographer cast on things in the Fifties and Sixties is that of a meticulous and scrupulous contemporary observer, dispassionate and unequivocal. Focusing on the crucial point, loath to play formal games. The aim was to convey with visual impact what he had seen. His concern for objectivity in no way meant foregoing a personal standpoint. The photographer's interest in social injustice is unmistakable. He gave destitution a visible face with stark immediacy, as he found it in the lamentable conditions of the countless refugee camps. Emergency shelters they were called. Not to gloss over the wretchedness but to emphasize their provisional nature. They were cleared in the mid-Sixties. With palpable commitment, Darchinger made a central theme of the lot of the pensioners with too little to live and too much to die, the disabled ex-servicemen, who at first benefited little or not at all from the economic miracle, and those who just a few years earlier had been the victims of political persecution. The social divide opened wide at an early stage, and the road was paved to the "two-thirds society". Occasionally, too, a hidden vein of romanticism



***Pages 26–27:** Children on a bomb site in Cologne. There are still people living in the less damaged parts of the house. 1956* ***Above:** A home-made set of shelves in the garage under the house—and there's your shop. The eggs are always fresh from the country. They cost 20 pfennigs, scarcely any less than forty years later. Bonn 1955* ***Right:** For a* Groschen *(10 pfennigs) you can buy a bit of heaven: a roll of five caramel toffees. Wonderfully sticky, it's hard not to chew them and unfortunately they can pull out fillings and loose teeth. Bonn 1955*



shines through in his pictures, for instance in his shot of a tug in the Rheingau belching out steam against the golden glow of the sky, and there is throughout a sense of mild astonishment in the face of the things he recorded.

"In Search of Lost Time"

The astonishment is perhaps the most striking feature in Darchinger's photographs. Clearly, he looked at his own country with the eyes of a stranger, as Andy Warhol later looked at the USA. Not so far removed from the perceptions of people sixty or seventy years younger, only in the opposite direction. Because Darchinger's formative experiences had been gathered in the Nazi period and in a murderous war followed by captivity. A totally different world. Accordingly, what the photographer saw and recorded with his camera was virgin land for him, and with the eye of the stranger in Marcel Proust's "In Search of Lost Time", contemplating his grandmother after a long absence, he registered the transformation that was taking place, the changes that were catapulting the larger part of Germany politically and culturally out of the center of Europe and into the West. If the French writer's observer saw only the signs of decay, Darchinger in contrast saw the signs of a new awakening. At the same time, he made manifest, consciously and unconsciously, the obvious and the latent contradictions and conflicts. The eye gets "sharper and sharper when the surroundings are unfamiliar", affirmed the film director Doris Dörrie.

***Above:** A sign, a few posts, a few metres of barbed wire: the inner-German border between West and East Germany on the Baltic shore in Travemünde. 1959* ***Right:** On the banks of the Rhine in Bonn. 1959*

Darchinger has kept this sharp eye. Distance, the photographer says, is essential in his profession.
It is, furthermore, the eye of a largely "sceptical generation", as sociologist Helmut Schelsky has called them. Darchinger's pictures are literally steeped in a mood of confidence, of a new start, of the will to live. Even when the outward circumstances were deplorable, as in the hut camps on the periphery of most cities or in the roughly patched-up, bomb-damaged houses. A total of twelve million refugees had streamed across to the west from the former eastern territories of Germany and the Soviet zone, the later GDR, and had to be integrated, although there was a huge housing shortage, particularly in the west of the country. And if the locals, who were also suffering from the scarcity of housing, occasionally berated them as "Polacks", it is still perhaps the most outstanding achievement of the federal German republic and its society that the integration of the refugees was accomplished relatively smoothly. The economic upturn in the wake of the Korean War, which fuelled a huge boom in exports, benefited the process, and the hard work and skills of the expellees lent it the necessary thrust.
What comes across from Darchinger's photographs, however, is a view of things that does not quite correspond with the one lodged in the memories of those who were just a decade and a half younger. Of the generation of war children. They had shaken with fear under the rain of bombs in the dimly-lit air-raid shelters, they played in the dangerously riven and irresistibly inviting landscapes of the bomb sites, and had undergone in full awareness the hardship, the deprivation, the cold of the postwar period with the black market, the foraging trips to the countryside and mounting gang crime. When a bakery, rarely enough, advertised a batch of highly sought-after white bread, their mother would send them for it, and they would return, to their chagrin, after hours of queueing, with the lumpy yellow corn bread. To many of them, the American soldiers seemed like messengers from a distant fairytale country. Chewing gum, chocolate, tins of spam and the friendly GI's planted in their hearts a deep longing for the land of apparently unlimited possibilities and its civilization. At the end of the Fifties, they were the leaven that caused the dough of American popular culture to rise in the west of Germany. In the years when they were growing up, against the background depicted in Darchinger's photographs, they felt continually restricted in their development by the authoritarian structures of a society fixated on the tried and tested. The double standards of the people with influence and their bigoted efforts to censor everything alienated them further. Their perceptions introduce dark shadows into the vibrant images of the economic miracle. They recognize themselves in Darchinger's photographs as biddable apprentices and smartly dressed students at a dance, making a clumsy attempt to flirt or playing in a band. It was the music, or more precisely the American "negro music", as conservative cultural snobs disparagingly called it, that was the strongest expression of their gradually mounting dissent. Jazz and especially rock 'n' roll supplied the sounds and the rhythms of their non-verbal protest.
Most of them were already in employment when the next generation, the "68ers", cast a well and truly dubious light on the phase of reconstruction and the so-called Adenauer era. The 68ers caused Darchinger's world of images, with its particular account of things, to be seen as veiled in a sinister atmosphere, albeit one that resists apprehension. As a result, different subtexts run counter to each other in the photographer's pictures. They are



decoded with different insights and consequences according to the standpoint and life experience of each individual. The images remain the same. But the way they are interpreted changes all the time.
Darchinger often photographed the generation of future 68ers, avant la lettre, as it were. Not by chance: he was a father himself. The boys confidently handling their scooters with the balloon tyres, and dressed in leather shorts. When these low-maintenance breeches were so greasy that they stood up on their own when you took them off, they were just right. The girls playing together with the boys or watching a puppet show. When they got older,

division according to gender was gaining ground in the state or faith schools and in the grammar schools. Conservative morals demanded preventative measures. A paragraph in the statute book accused even parents of the punishable offence of procuring if they allowed young people under the age of 18 to spend a night together under their roof.

Education and upbringing were—and still are—concepts that leading politicians liked to talk a lot about. After all, the problem of a fundamental change of mindset was on the political agenda, with the aim of producing mature and responsible citizens. A man like the prime minister of Hesse, Georg August Zinn, demonstrated his commitment personally when he visited one of the new "center schools" in the summer of 1956. The pupils' grandfathers probably sat at the same desks. And the majority of those serving as teachers were the same that had propagated national socialist ideology under the "brown" dictatorship. Alternatives were few and far between as long as the replacements were still studying. Not infrequently, with apparently unexpected suddenness, the entirely foreseeable school leaving exams would interrupt what in most grammar schools was the sluggish flow of chronologically administered history teaching, so that "First World War" and "Second World War" had to be rushed through in abbreviated form for the sake of duly fulfilling the requirements of the curriculum. Not a word about genocide.

As a sharp-eyed observer, Darchinger gave vivid shape in his pictures to the mainstays of the social system in the Federal Republic: politics, industry, technology, consumerism, and education. Culture proper is absent—except for a cabaret-style protest against German rearmament, a price that Chancellor Adenauer was prepared to pay for the—limited—sovereignty of the defeated and occupied country. Against the will of the majority of the people. The reason for the striking omission is on the one hand the assignments the photographer's profession required him to fulfil. He was often away on commissions for the Social Democratic Party. He put together informative slide shows with synchronized sound for briefing purposes and did portraits of party grandees for election campaigns, which were atrociously re-touched but gave him access to the political caste. He also produced postcards and took photographs in a variety of genres for all kinds of newspapers and illustrated magazines. On the other hand, the huge need felt in the immediate postwar period to make up for cultural deprivation had evaporated by the time the photographer began his unintended chronicle, and material interests had taken the place of cultural ones. Cinema flourished as never before and signalled a growing need for entertainment. In June 1956, a single hoarding in Cologne advertised four films, an art exhibition, dancing lessons, a political function and a "great battle day for boxing" featuring the popular middleweight Peter Müller or "Müllers Aap" as he was affectionately nicknamed in the vernacular because of his monkey face. The television conquered the living rooms and drove the radio from its central position. It would not only substantially transform the universe of images but by virtue of its pictures would also change the world and the behavior of the people in it. A process that Darchinger's political photographs for the *Spiegel* magazine (more intensively after 1964) and the weekly *Die Zeit* memorably illustrate.





The workers were the cornerstone of the economic upturn

Cultural circles in the Fifties largely saw themselves as a stronghold of opposition to the prevailing conditions in the country. The ruling CDU and their satellites were seen by many as too reactionary, the SPD opposition as too philistine. In return, the politicians in government would occasionally denounce the rebellious culture luminaries as "rats" or "blow-flies". It was only with the advent of Willy Brandt that relations changed fundamentally. Darchinger photographed the charismatic governing mayor of Berlin and new leader of the largest of the opposition parties on an election campaign tour at a specially organized event in Bayreuth in 1965, as he listened to the writer Günter Grass and other intellectuals holding forth.

It was with all the greater emphasis that the photographer focused on those factors that powered the economic recovery of the young Federal Republic of Germany und furnished them with unforgettable faces. The steelworkers at an iron foundry, the fitters, men and women, in the electrical industry, the printers operating the rotary press at a newspaper publisher's, the road menders who built the country's vital infrastructure with their antiquated tar spreaders, the miners below ground, who demonstrated

Left: *The faces of officialdom in Frankfurt/Main: the president's expression is friendly, the bodyguards look fierce. They were not able to prevent his untimely death by shooting in Dallas. 1963* ***Above:*** *At the federal press ball. Enjoying a joke in the almanac are federal chancellor Kiesinger, FDP chairman Scheel, foreign minister Brandt and the prime minister of Rhineland-Palatinate, Helmut Kohl, who is moving unstoppably into the limelight. Bonn 1967* ***Opposite:*** *The national average German at home: salaried employee, married, three children, terraced bungalow on a newly-built estate. Frankfurt 1964*

above ground against the closure of their unprofitable pits, the shipyard workers and dockers in the port cities, the customer advisers in the mail-order firms—the chimneys are smoking again, people said, and almost everyone was happy about it. Some of the pictures are reminiscent of television films that were shot twenty years later, others are redolent of the spirit that influenced popular science-fiction series. The fiction compelled them willy-nilly and in hindsight under its sphere of influence. Anyone looking closer, however, will see below the surface optimism a deeply contradictory reality. Decisive moves towards modernization and obstinate adherence to old traditions overlapped. Not even the use of color can mask the clear fault lines. Increasing automation in industry and agriculture, technical advances in medicine, a rapid streamlining of bureaucracy came up against antiquated rituals in public life, private parochialism with the family gathered together in front of the new house altar, the television, and a strict hierarchy in such private and public institutions as family, school, university, administration and politics.

Women had to ask their husbands, if they wanted to go out to work

Of significance in this context is the role of women in the first years of the Federal Republic. Young women, often apostrophized as girls, learned to cook in domestic science classes at vocational school to fit them for running a household with a husband and children; others, it is true, learned hairdressing. In agriculture, all women, whatever their age, had to help with sowing and harvesting. After the currency reform in 1948, the women who had taken the place of the men in manufacturing and administration were ordered back into the kitchen. But economic prosperity with an average growth rate of 8.5 percent quickly led to a severe shortage of able-bodied workers. It opened up to them once more the doorway to areas of professional activity beyond the life of a housewife in tandem with a husband as propagated in German films and magazines. And it promised financial independence into the bargain. In 1955, women already accounted for a third of all people in employment. Married women still needed the permission of their husbands. Another flagrant inconsistency of the times was that women were not allowed to have a bank account, except with their husband's consent, and then he was allowed to pocket the interest.

The discordant notes sounded only subliminally. They showed up in nuances. But an attentive observer like Darchinger certainly did not fail to pick them up. When the notorious wave of gluttony started to roll, the fussily-stacked rows of canned foods in the delicatessens bore witness to a growing affluence. Ten years after the unconditional surrender of Nazi Germany. The shop windows were crammed full and basked in the superfluity of goods. Food out of a tin was the latest thing among higher earners; the obligatory prawn cocktail with pieces of the crustacean out of a can documented the high social prestige of whoever was the host. Food in cans also provided an infallible clue to the change in eating fashions in late modernism and a pointer to the gradual emancipation of women from the traditional drudgery of the kitchen. Out of the tin into the saucepan and onto the table, was the motto in an increasing number of families. Interminable preparations were abandoned, and long-term stockpiling was also not a problem with canned food. Fresh foods, as everyone knows, only keep for a few days, and refrigerators, which have done more than all the other technological achievements together to bring lasting change to our daily lives and habits because they make it possible to lay in plenty of stocks, were still owned by only very few households. Against the backdrop of the colorful tin-can culture in the delicatessens, the seasonal sales in the downtown department stores, which had exiled to the outlying districts the traditional retail businesses with personal customer service, became a battle ground for people fighting over special offers and cut-price clothes. It was not only the people on the dark side of the economic miracle who braved the crowds for the sake of a bargain.

The Americanisation of the Federal Republic proceeded imperceptibly but relentlessly. It happened first in the area of consumer behavior. Darchinger highlighted its visible signals from time to time at focal points of interest. The trademark of the globally operating Coca Cola company on Potsdamer Platz in Berlin in the immediate vicinity of the demarcation line. Or in the university canteens the typical glasses of the soft drinks firm whose products became the students' preferred choice. Even the neon lights of the big cities, which his photographs reproduce, imitated American models. Hollywood ousted the German film from its dominant position in German cinemas and expanded to the point where it had a virtual monopoly over German screens. And comics, pilloried by teachers as morally corrupting works of the devil, found their fans in the land of Wilhelm Busch and were read not only under the desk at school. American literature, too, in professional German translation, was published in large numbers of copies. Ernest Hemingway, William Faulkner, John Dos Passos and Thornton Wilder for the culturally highbrow, Dashiell Hammett, Raymond Chandler, Ross MacDonald and Mickey Spillane for aficionados of the detective genre. The publishing house Rowohlt, with its affordable paperback editions, was an important driving force. Three of the four "whodunit" authors have meanwhile achieved the status of high-calibre men of letters in Germany.

For young Germans, Kennedy was the embodiment of the hope for change

The years of the postwar era and the economic miracle were drawing to a close when the youthful Senator John F. Kennedy issued a challenge in the American elections to the distinctly unappealing Richard "Tricky Dicky" Nixon, who was vice-president in the ossified government of world-war general Dwight D. Eisenhower.

To the generation of war children in the western world, he seemed to be the living embodiment of the change everyone longed for; the promise of a fundamental shift in the direction of Western politics and liberation from the superannuated moral corset of the postwar period. In June 1963, two years after the powers-that-be in the GDR had enclosed the east of Germany within a wall, he would visit the Federal Republic as the President of the USA. Darchinger photographed him on his arrival.



Glamour from the ground up



"The most tempting part of a woman's body is her feet. Feet are a woman's second body, the one I can visually enjoy without her being offended or even aware." —ED FOX



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Ed Fox has been called the new Elmer Batters, but he's clearly no imitator. Yes, there's that "little secret" he shares with the late Mr. Batters, but Fox celebrates the female foot in his own way, creating a style that is unique, contemporary and technically impeccable. Because he draws inspiration from both still photography and music video there's a strong sense of movement in his photos, reflecting his own energetic personality.

Fox is a native of Los Angeles, so its no surprise his specialty is finding and shooting the most compelling beauties in the adult film industry. Says Fox, "A beautiful foot is an extra, the same as shapely breasts or a nice ass, and all part of a feminine shape. It's all about voluptuousness." Accordingly, most of his models are exceptionally curvy from top to bottom. Fox was one of the first to shoot strip diva Dita von Teese, as well as Tera Patrick, Brittany Andrews, Jill Kelly, Kelly Madison, Temptress, Tall Goddess, Aria Giovanni, Jewel De'Nyle, Belladonna, Terri Weigel, Penny Flame, and Ginger Jolie, all of whom appear in this, his very first book.

Bonus: an hour-long DVD featuring many of the stars, with an original musical score.

The editor and author: **Dian Hanson** is TASCHEN's sexy book editor. As a 25-year veteran of men's magazine publishing, she edited titles including *Puritan*, *Oui*, *Outlaw Biker*, *Juggs*, and *Leg Show*. Her many books for TASCHEN include *Vanessa del Rio: 50 Years of Slightly Slutty Behavior* and *R. Crumb's Sex Obsessions*.

Opposite: *Dita von Teese*
All photos © Ed Fox

 "Naughty foot fanciers will relish this new book from Ed Fox. This is too



beautiful a book to be kept hidden under the bed." —10+MEN, *London*

"Never would I have imagined that my little secret would attract so many people."

Excerpt from the introduction by Dian Hanson



"The most tempting part of a woman's body is her feet. Feet are a woman's second body, the one I can visually enjoy without her being offended or even aware, and never would I have imagined that my little secret would attract so many people."

Ed Fox has been called the new Elmer Batters, but he's clearly no imitator. Yes, there's that "little secret" he shares with the late Mr. Batters, but Fox celebrates the female foot in his own way, creating a style that is unique, contemporary, and technically impeccable. Because he draws inspiration from both still photography and video there's a strong sense of movement in his photos, reflecting his own energetic personality.

I met Fox when I was editor of *Leg Show* magazine and from the beginning he brought more energy to a shoot than any photographer I've ever encountered. Most photographers arrange a film set as if it's a stage play and they're the audience. The background stays in the back, the model stays in the middle, and the photographer stays down front snapping the photos. For Fox it's all interactive. He works exclusively on location because he needs his glamour integrated with the real world, and during a shoot he has to explore the scene from every angle: scrambling up trees, crawling along the ground, wedging himself into corners, cajoling the sun to do his bidding.

"If I could take the sun and put it wherever I want, the shooting would never finish," Fox says, especially when he gets "ants in his pants," his name for a hyperkinetic anxiety that hits when inspiration flows faster than he can move lights, change film, and silence ringing cell phones. There's no stopping him then. If the makeup smears, a stocking runs, or the model needs a bathroom break it's just tough luck, because Fox is going to keep clicking that shutter, begging everyone to "Wait, wait, wait" even as the model is walking off the set.

***Top:** Kara Mae **Right:** Jodie Moore **Opposite:** Jewel D'Nyle*

Fox's first experience with female feet came at age 10, compliments of his older cousin and a neighbor girl. The three were sitting together on a couch when the couple started making out. Fox felt excluded, but also aroused by the show, and by the girl's feet pushing against him. "I didn't know what to do, so I decided to rub her feet," says Fox. "She didn't say anything so I assumed she liked it… and I was just happy to be touching a girl! It wasn't until my early teens that I started really noticing feet. I was always going through men's magazines, hoping to see bare feet, and all the photographers would either keep the shoes on or crop the feet out entirely, so I figured it was weird to like feet and didn't think anybody else was into it."

Ed Fox has been called the new Elmer Batters, but he's clearly no imitator.

None of which kept Fox from sneaking a few foot shots into his photography. It always made him feel nervous, more naked and vulnerable than his model, yet he knew these shots were his most inspired work. "I had to sacrifice my little secret so that others could enjoy it as well; so I could open their eyes and make them aware. I felt vulnerable, but then I found this magazine *Leg Show* and it had all these foot photos. I wondered why it wasn't called *Feet Show*, but then I thought, right, it's a secret for all of us. And that's when I realized I wasn't the only one."

I don't remember the first time Ed contacted me at *Leg Show*, but I certainly remember the second. Because Fox had never heard of Batters until he became his successor he wasn't intimidated trying to fill such big shoes. His style stayed his own, which meant a preference for bare legs and revealing high-heeled sandals over Batters' stockings, pantyhose, and tennis shoes. The two men did share a taste for bare feet and the womanly figure, both seeing the curves of the foot as a continuation of the curves of the body. As much as Batters loved voluptuous women he didn't have the infinite model choices now available to Fox, whose subjects tend to be exceptionally curvaceous. "My models are hotter than Batters," says Fox. "It used to be there was only a handful of hot women who would get naked; now they get hotter and nastier every year. I don't have a foot fetish to the extent that I'm not interested in other parts of the body too. A beautiful foot is an extra, the same as shapely breasts or a nice ass, and all part of a feminine shape. Round heel, arch so high if you get down on the floor you can look right under it and out the other side, toes a little curved, this is my idea of an ideal foot. The perfect foot should look like a water slide with all the twists and curves. One I could slide down with my arms straight out like a happy young boy. It's all about voluptuousness."

Today Fox shoots for many magazines and can be credited with introducing leg and foot photography to the mainstream. He admits the thrill isn't what it once was, though. In the beginning it was a wonder when women would simply take their clothes off for his camera; then that they'd allow him to photograph their feet and finally that he could pick the very best feet and photograph them just the way he wanted. But increasingly he notices the camera misses too many shots, that no matter how fast he clicks he can't keep up with the story unreeling in his head. While *Playboy* was his first inspiration, he was almost equally influenced by the elegant hardcore videos of Andrew Blake. Fox has been making beautiful little videos for himself and his websites as long as I've known him, but now he's intent on being the first to make full-length fetish films interesting to the wider audience, something Batters never mastered.

The DVD with this book gives a good idea of what to expect from Fox's videos, and whether you fall in the 'beautiful' or 'wrong' camp I suspect if you've bought this book in the first place you're inclined to appreciate Fox's aesthetic, and perhaps share his belief that the foot is a fascinating and worthy part of female beauty. If you're still in the closet about feet, Fox hopes you can learn from his experience.

"I was ashamed about my foot fetish right up 'til I started shooting for *Leg Show*. I remember shooting a photo of soles that I purposely titled x—the only image I've ever titled—so that people at the time wouldn't suspect anything. Now my foot fetish has given me recognition but I often wish my little secret was still a secret. I would advise others to only share their secret with those like themselves, as some things are better when they remain 'sacred.' The best things about letting my secret out is that it has gotten me around lots of beautiful feet and seeing all the variety makes me appreciate my fiancé's gorgeous feet even more.

"The attractions of the foot, like the rest of a woman's body, are intriguing and a mystery. I don't really want to know why. I want to spend the rest of my life trying to figure it out with the answer just beyond reach. That should



be enough inspiration to keep me going, with film or video or both. I'm 40 now. Can I see myself still doing this at 60? Still crouching down and trying to scrounge for locations? Yeah. I would rather be famous than rich, so as long as there are fans to validate my vision I'll keep creating more. If just one person really gets what I'm doing and is inspired to carry it on, like I carried on Elmer Batters' legacy, then I'll feel it was all worthwhile."

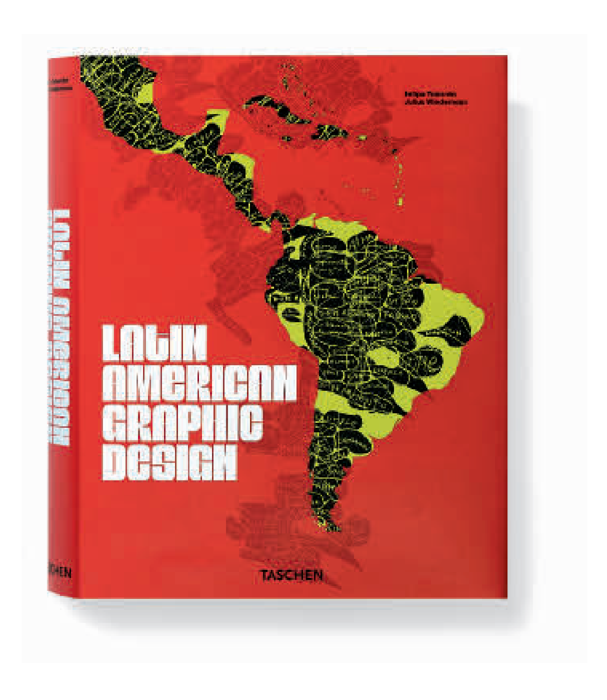
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world's top photographers. Think about it as an investment." —ICE MAGAZINE, *London, on* New Erotic Photography

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Opposite: *“Santamaradona” poster, Nike Mexico-Hematoma, 2004. Illustration and design: Jorge Alderete (Mexico)*

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Comprised of 20 countries located in North, South, and Central America as well as the Caribbean Islands, Latin America is populated by over 500 million people. From Argentina to Mexico, all Latin American countries are Spanish-speaking with the exception of Portuguese-speaking Brazil. Latin America has been producing a very unique form of graphic expression for decades and this historical publication brings together the best examples from the 20th century as well as today. This volume begins with an extensive historical essay about the region’s contribution to design as well as a timeline featuring the development of graphic design in the region from 1900 to the current day, indicating parallels to the most important world events—design or otherwise. The main body of the book features A to Z entries on more than 200 designers and design offices that have built up and continue to champion the Latin design identity. Finally, a handy index facilitates access to key information in the book, such as designers’ names, countries, publications, educational institutions, and most famous events.

The editors: **Julius Wiedemann** was born and raised in Brazil. After studying graphic design and marketing, he moved to Japan, where he worked in Tokyo as art editor for digital and design magazines. Since joining TASCHEN, he has been building up the digital and media collection with titles such as *Animation Now!*, the *Advertising Now* series, the *Web Design* series, and *TASCHEN’s 1000 Favorite Websites*.

After studying graphic design in his native Brazil, **Felipe Taborda** spent many years in New York and London, working with renowned designers including Milton Glaser. He has taken part in important design projects in the region, is a frequent speaker and defender of Latin Culture around the world, and his works have been exhibited in more than 50 countries. He teaches and runs his design consultancy office in Rio de Janeiro, Brazil.

 “Creativos y profesionales de la ilustración, empezad a buscar un hueco en



vuestras estanterías." —SERIE B, *Barcelona, on* Illustration Now Vol. 2

Ooh la la, c'est magnifique!

Living the life in the capital of class



"Un livre qui charme par ses nombreuses et différentes atmosphères et qui apporte une foule de bonnes idées déco."

—ELLE DÉCORATION, *Paris, on* Paris Interiors Vol. 1

Opposite: *Clémence & Didier Krzentowski. Photo © Christoph Kicherer* ***Pages 40-41:*** *Sean McEvoy. Photo © Xavier Béjot/Tripod Agency; Production & Styling: Ian Phillips*

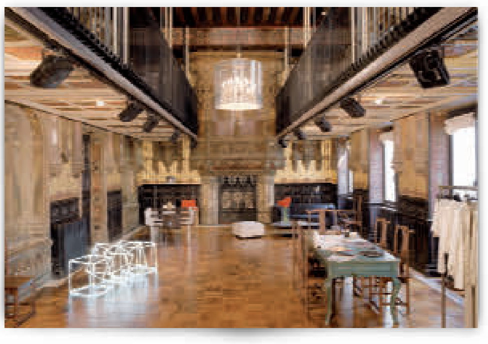
NEW PARIS INTERIORS

Ed. Angelika Taschen / Texts: Ian Philipps / Hardcover, format: 24 x 31.6 cm (9.4 x 12.4 in.), 300 pp.

ONLY € 29.99 / $ 39.99
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Fourteen years after the first volume in the highly acclaimed Interiors series comes the first of our all-new updated titles: *New Paris Interiors*. The city of light is a place of persistent beauty, from the Tuileries gardens to the banks of the Seine to the heights of Montmartre. But the restrained palette of beige and stone painted by the city's noble architecture may leave one wondering if Parisians are color-impaired. Fear not—for *New Paris Interiors*, Angelika Taschen has brought together a selection of apartments so astonishing, so surprising, and so inspiring that you very well might not know what hit you. Think texture, think dynamic space, think eclectic, think vivid colors—these interiors are packed floor to ceiling with new ideas, unexpected pleasures, and prime examples of 21st century living. Architect India Mahdavi, French *Vogue* editor Carine Roitfeld, auctioneer Simon de Pury, shoemaker Christian Louboutin, gallerists Patricia & Philippe Jousse and Clémence & Didier Krzentowski, fashion designer Rick Owens, and many more of the city's most interesting personalities have opened their doors for this breathtaking collection of resplendent Parisian homes.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on architecture, photography, design, contemporary art, interiors, and travel.

Texts: **Ian Phillips** is editor-at-large for the German edition of *Architectural Digest*, and a regular contributor to the American editions of *Elle Decor* and *House & Garden*.

 "Wer möchte nicht gerne wissen, was sich hinter den verheißungsvollen Fassaden repräsentativer Häuser in



der französischen Metropole verbirgt? Das Buch ist eine Quelle der Inspiration." —HOUSE & GARDENING, *Munich*, *on* Paris Interiors Vol. 1



 "Flipping through the fairytale interiors, you'll be instantly



transported." —LUXURY HOME DESIGN MAGAZINE, *Sydney on* Living in Morocco

As good as it gets

Extraordinary coastal living from Iceland to Chile



NEW SEASIDE INTERIORS

Ed. Angelika Taschen / Texts: Ian Philipps / Hardcover, format: 24 x 31.6 cm (9.4 x 12.4 in.), 300 pp.

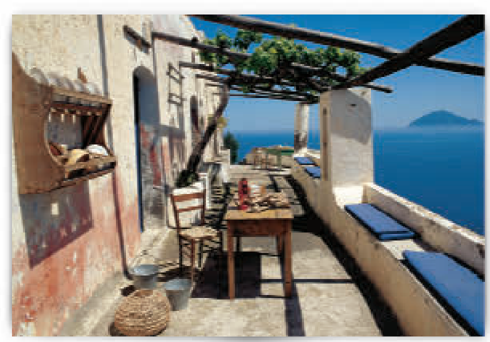
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Opposite: *Todd Saunders & Tommie Wilhelmsen, Hardanger, Norway. Photo © Bent René Synnevåg*















Inhale deeply: no, that's not the smell of a book, that's the delicate scent of the ocean's breeze. You have been whisked off on a journey through the world's loveliest seaside homes and perhaps (no promises) you're never coming back.... Relax into the lazy pace of living by the water while you soak up our selection of delectable coastal interiors from all five continents. Highlights include a Martha's Vineyard cottage, a Knokke home designed by minimal architect Van Duysen, the Kjærholm Residence in Denmark, the house of Fiona Swarovski on Capri, the Lautner-designed Marbrisa Residence in Mexico, and a home in Iporanga, Brazil by architect Isay Weinfeld. From minimalist to cozy, from ethnic to modern, these homes all share a love for the deep blue.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on architecture, photography, design, contemporary art, interiors, and travel.

Texts: **Ian Phillips** is editor-at-large for the German edition of *Architectural Digest*, and a regular contributor to the American editions of *Elle Decor* and *House & Garden*.

 "Schönstes Bilderbuch zum Thema Meer & Design, atem-



The magic of the sea

By Angelika Taschen



A house beside the sea! It is a dream that a great many people always have. Eight years ago, for the first time, I gave that dream visual form in a book, and since then people have often told me that simply looking at it was like a holiday by the seaside. It is a wonderful compliment, to be told that one has so inspired the imagination of others that for a while they forget their everyday lives and go on their travels, at least in their minds. I'm told that some have even been prompted by the book to buy a house by the sea and adopt ideas from our book for the interior.
Back in 2000 I was already concerned to show the widest possible range of living styles, in very different climate zones—from the humble fisherman's cottage to the luxury villa, from Norwegian fjords to tropical Tahiti. The one thing all the houses had in common was that the sea played the lead part.
And in every one of the houses there were maritime motifs—quite apart from the magnificent view. Generally the color scheme, almost always a dominant blue and white, was chosen to reflect the sea. The combination of colors may not seem particularly original, but it is always appropriate and it is most intriguing to see just how many variations are possible without it ever becoming dull. For me, the standard for unequalled virtuosity was set by architect Gio Ponti in the Hotel Parco dei Principi in Sorrento on the Gulf of Naples.
Other maritime elements include finds from the beach—ropes, driftwood, shells, stones and starfish. In our first book of Seaside Interiors I was especially struck, in a Uruguayan home, by a sofa made from a rowing-boat no longer watertight. The new owners had hung it from the ceiling with ropes, and filled it with mattresses and cushions. And so they had a place from which to watch the sunset, gently swinging. That sofa cost next to nothing, fitted the surroundings perfectly, looked good, and was both cosy and imaginative—a good example of the truth that a stylish, individual way of living does not presuppose a fat wallet.

The interiors of houses beside the sea are less affected by fashions than one might expect in the age of globalisation... this is because people long for the simple life.

Which houses, of the thousands and thousands of potential candidates, should one include in a book designed to have a sales life of over a decade in the global market? For one thing, the interiors should display creativity, delight in discovery, originality, and attention to detail. The owner of the house may be a wealthy art collector who can commission an interior designer heavily in demand all around the world, or a young family with no financial resources who use their imagination and do it themselves—that is immaterial. Ten years after a book or life-style magazine appears, it isn't hard to spot who's merely been following the trends and fashions promoted in countless publications instead of developing their own taste. Interiors quickly look dated. In choosing houses for our book, that is of course something we scrupulously avoid.
Another factor in the success of a book is variety. Yet another house with the "right" Damien Hirst on the wall and original Prouvè chairs around the table is simply a bore. A driftwood sculpture made by the children of the house, on the other hand, gives everything a lighter feel. So one basic rule is that it's the mix that makes the music.
For me, the choice and placing of the photos is always of paramount importance. Only if that is right will a book generate an atmosphere that can fuel emotions and inspire dreams. Though a sense of the whole must be palpable, no purpose is served by dutifully illustrating the entire house from top to bottom. A full-page photo of light hitting a glass of water can sometimes have a greater impact than meticulously showing the whole of a perfectly furnished living room. And then of course there is the question of your photographers and their interpretations. If you have a house photographed by three fine professionals, you feel as if you're looking at three completely different interiors—so a key decision is which photographer is best suited to which design style. In recent years, dozens of interior styles have appeared and, just as quickly, disappeared. Nonetheless, the interiors of houses beside the sea are less affected by fashions than one might expect in the age of globalisation. In my view, this is because people long for the simple life. In the morning you catch the fish (or buy it in the port) that you intend to eat for lunch. You pass your time sim-

"Whether in the Seychelles or Senegal, these are not your usual beach houses ... they open a window boldly on global interior design."

—THE WASHINGTON POST, *Washington, on* Seaside Interiors Vol. 1

ply contemplating the sea. Many of these house owners refuse to have an internet connection or even a television in their seaside homes. It's a way of ensuring that they really get a break from the everyday world.
One good development in recent years has been the growing tendency to employ first-class architects. It is the only way to guarantee lasting values. Good architecture has an immense influence on the psychological state of those who live in a house, and a well-proportioned room filled with light is quite simply a passport to happiness. If you have a view of the sea as well, you're practically in paradise.
I am particularly proud to be able to show the plain but magnificent house of Scandinavian architect Hanne Kjærholm in this book. She built it on the Danish coast back in 1959. It is one of the gems of modern architecture, and today serves as a wonderful setting for the celebrated furniture of her late husband, Poul. Every detail, from the pillars on the terrace to the tea service and the lamps, is perfect, and without any sense of strain. The air of modesty, refinement and lightness is unrivalled. John Lautner's spectacular house in Acapulco, Mexico, makes an engaging contrast. But it doesn't have to be a famous architect. Another real dream house by the sea is a Dutchman's Robinson Crusoe idyll in Costa Rica (the mix is the thing!)—where everything, down to the smallest detail, was hand-made by the owner from whatever Nature offered.
I hope that as you turn the pages of this book you too will experience the magic of the sea.

Ahoy!

Opposite*: Pierre Cardin, Saint-Tropez, France. Photo © Matthew Hranek/gigiamarchiori.com* ***Below:*** *Mima & César Reyes, Naguabo, Puerto Rico. Photo © Nicolas Koenig/gigiamarchiori.com*



bags and get lost. Perfect for coffee tables of chic travellers everywhere." —ATTITUDE, *London*

The fascinating phallus

Undressed to impress



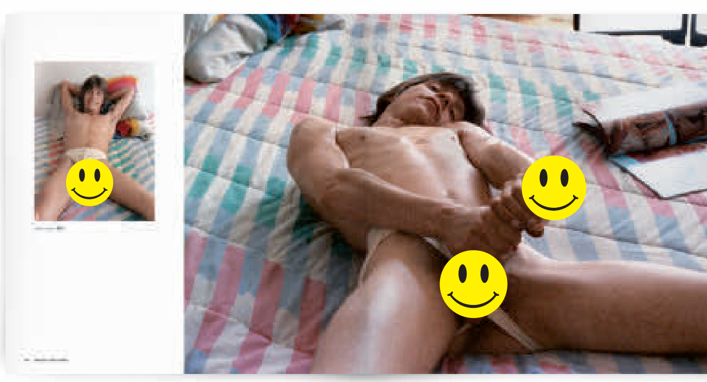
THE BIG PENIS BOOK
Ed. Dian Hanson / Hardcover, format: 30 x 30 cm (11.8 x 11.8 in.), 384 pp.
ONLY € 39.99 / $ 59.99 £ 29.99 / ¥ 7,900

Opposite: *John Holmes, from a private collection*

 ***The actual book is completely smiley-free!***





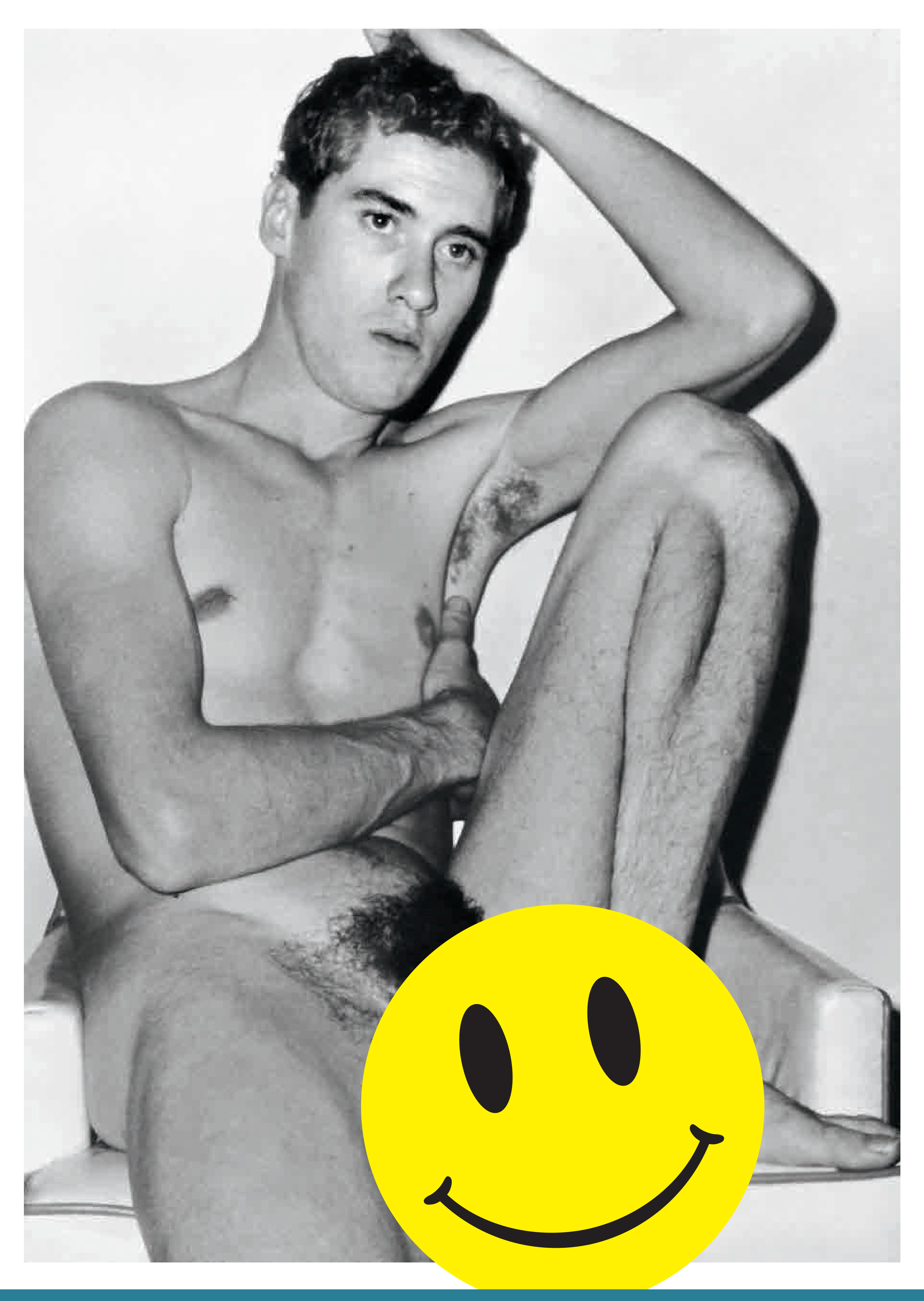




When it comes to pleasure, size doesn't matter, as we all know it's quality, not quantity, that counts. But let's admit it: a big penis is undeniably compelling. Big shoulders, big lapels, and big hair may come and go, but the big penis never goes out of fashion. With those possessing more than 8 inches (20 cm) making up less than 2% of the world's population, this rare accessory will always fascinate.
In this companion volume to *The Big Book of Breasts*, we explore the centuries-old fascination with the large phallus, a fascination common to men and women alike. This hefty book is profusely illustrated with over 400 historic photos of spectacular male endowments, including rare photos of the legendary John Holmes. The majority of the photographs are from the 1970s, when the sexual revolution first freed photographers to depict the male entirely nude. Photographers include Bob Mizer of Athletic Model Guild, David Hurles of Old Reliable, Colt, Falcon, Sierra Domino, Third World and Champion Studios, with each of these iconic photographers interviewed or profiled, along with information about each of their models. And if this isn't enough, the book closes with a special surprise comparable to the Guinness Book of Records' Norma Stitz featured in *The Big Book of Breasts*!

The editor: **Dian Hanson** is TASCHEN's sexy book editor. As a 25-year veteran of men's magazine publishing, she edited titles including *Puritan*, *Oui*, *Outlaw Biker*, *Juggs*, and *Leg Show*. Her many books for TASCHEN include *Vanessa del Rio: 50 Years of Slightly Slutty Behavior* and *R. Crumb's Sex Obsessions*.

 “It's certainly got its knockers, but this is a large-as-life tome that, like the subject



matter, offers greater stimulation the more it is caressed." —PENTHOUSE, *London, on* Big Book of Breasts

Is that a banana in your pocket?

Excerpt from the introduction by Dian Hanson

No racial or ethnic group is uniformly large and no group is uniformly small. Women, we are constantly assured, care nothing about penis size. Men may be more candid, but there are also male fans of the small penis, either as a symbol of youth or for its amazing ability to make one's own penis look larger.

Everyone takes the big penis personally, as an object of fear, arousal, and endless fascination

All that out of the way, who can deny the allure of a big dick? Flaccid or erect, it is aesthetically stunning—commanding every onlooker to consider capacity and consequence. Many viewing the photos for this book blurted out, "I wouldn't let that near me!" As if anyone were offering. Everyone takes the big penis personally, as an object of fear, arousal, and endless fascination, that last derived from the Latin *fascinum*, meaning both *phallus* and *magical spirit*. Big shoulders, big lapels, and big hair may come and go, but the big penis never goes out of fashion. And because humans walk upright, their penises are a more obvious accessory than those of most animals, a quirk that has hardly escaped man himself.

The medieval codpiece began as a practical addition to European menswear in about 1420. Men wore just tunics and stockings at the time, as underwear didn't exist, and when tunics got shorter a simple triangle of cloth was designed to hide the genitals. Over the next hundred years this flap of cloth was refashioned—first to lift and project, then padded, then padded a great deal more, then molded into an elongated oval that projected up and out from the groin, giving the appearance of a monstrous permanent erection. By 1,500 codpieces were worn from England to Italy, with every country vying to outdo the others in size and originality of adornment.

The evolutionary path of the codpiece illustrates the intense competition engendered by penile display, a competition older than man himself. Many species of monkey establish group hierarchy and mating rights by displaying an erect penis. When confronted with a superior erection, a male of lower status responds by cowering or presenting his buttocks to be mounted. An interesting evolutionary result is that primates who engage in penile display are better endowed.

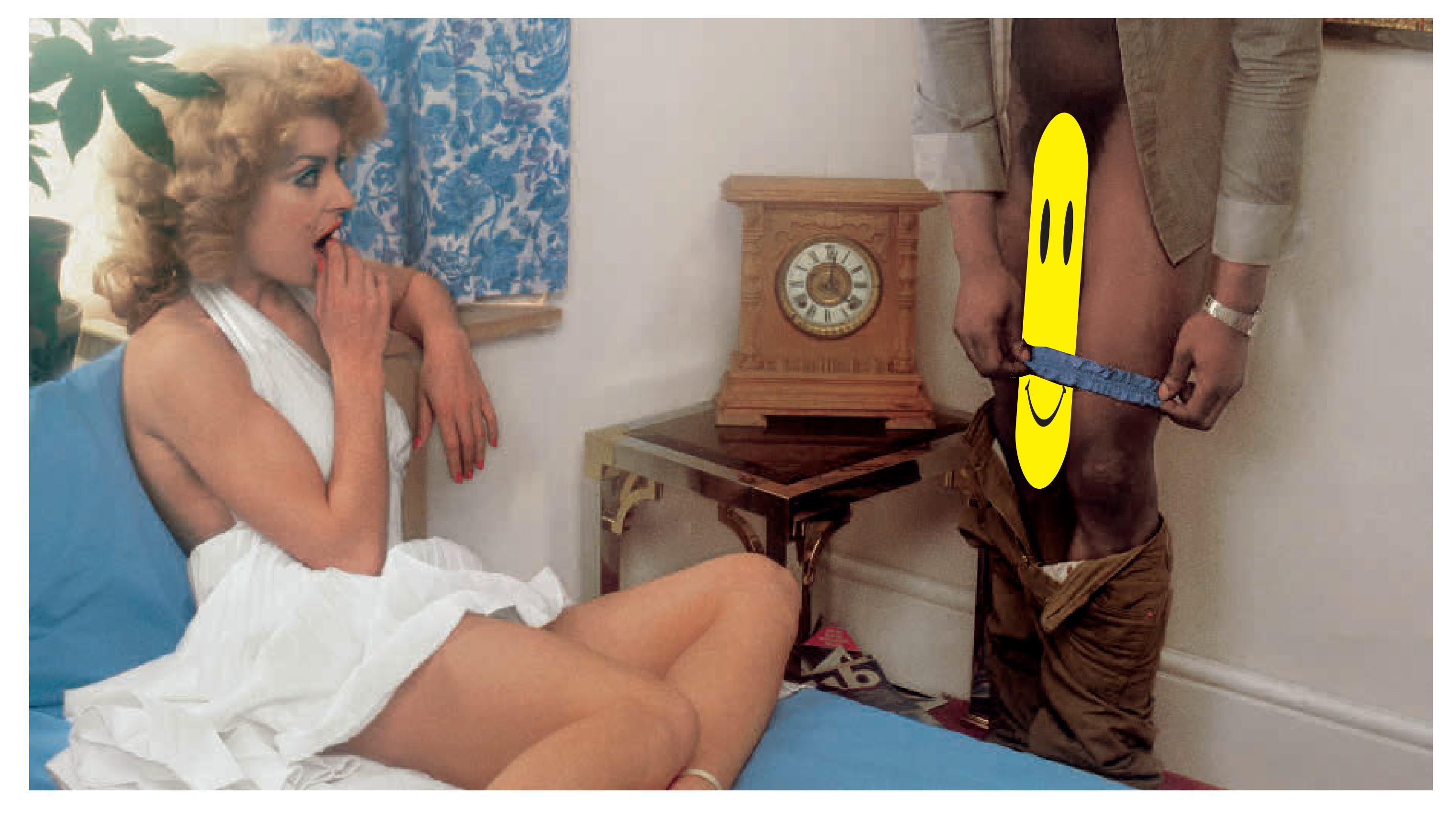
The gorilla, for example, has the smallest penis of the great apes, measuring a humble 3 cm when erect. Gorillas also operate under the one-male mating system, wherein the dominant male has the right to impregnate all the females, making penile competition unnecessary. Chimpanzees, on the other hand, must compete with other males to win favor with females, who are free to choose their own mates. Chimps are fervent displayers with penises nearly three times the size of the gorilla's. Since humans have the largest penises by far among the primates, we may speculate that man was showing off long before the codpiece came along.

Professor Alfred Kinsey was probably the most prolific penis measurer in history, collecting statistics from 3,500 men for his 1948 book *Sexual Behavior in the Human Male*. Kinsey's technique, much disputed, was to provide his subjects with a blank card that they were to place along the topside of their erection, mark, and return to him for measurement. From these 3,500 cards Kinsey concluded that 65.7% of all erect penises are between 5.5 and 6.5 inches, with a mean length of slightly over 6 inches. Just over 15% measure between 6.75 and 7 inches, while about 8.6% are between 5 and 5.25. The remaining 10.5% spread out to each side, with about twice as many men above 7 inches as below 5. Penises measuring 8 or more inches account for only 1.8% of Kinsey's subjects, and he found none measuring more than 9 inches. Kinsey did not compare figures between racial or ethnic groups, but he did take an interest in the relative size of sex offenders' penises, finding that the cocks of exhibitionists, contrary to what one might imagine, are generally of average length, and that only sexual aggressors against minors have unusually large penises, averaging 6.5 inches erect.

Penises measuring 8 or more inches account for only 1.8% of Kinsey's subjects

The Kinsey Institute recently updated this study with 300 volunteers who were personally measured by researchers, who found the average erect penis had shrunk to just 5.5 inches in length. Perhaps this was always a more accurate measurement, as any man holding a card to his penis in private would be tempted to stretch the truth. This discrepancy between professional- and self-measuring is corroborated by two other recent studies, one published in the September 1996 *Journal of Urology*, which found the average erect penis to be only 5.08 inches long when measured by researchers, compared to a far more generous average of 6.1 inches claimed by men measuring themselves for the JackinWorld.com website.

Dr. Kevan Wylie from the Royal Hallamshire Hospital



 "Dian Hanson's unabashed eye for the detail of what is sexy, and her passion for getting behind

"Because humans walk upright their penises are a more obvious accessory than those of most animals."



of Sheffield, England, and Ian Eardly from St. James Hospital in Leeds have compiled the most comprehensive overview of penis size. Their report, published in the June 2007 issue of the *British Journal of Urology International*, combines the findings of 12 studies conducted since 1942 involving 11,531 men. It concludes that the average penis is between 14 and 16 cm (5.5 to 6.2 inches) in length and 12 to 13 cm (4.7 to 5.1 inches) in circumference. This would seemingly end the debate, except that nearly all penis size studies, including Kinsey's, Masters and Johnson's, and possibly JackinWorld's, have concentrated on the western Caucasian penis. Until someone undertakes a global study, measuring men on all continents in their precise proportion to world population, the length of the average erect penis, and thus the starting point for the large penis, will continue to elude us. Curiously, the only study to come close to this global ideal was conducted over 100 years ago, under somewhat less than scholarly conditions.

Priapus was the John Holmes of ancient deities, always pictured with his enormous erection proudly on display

Dr. "Jacobus X" (Jacobus Sutor), a 19th century French military surgeon, served 28 years on posts in Asia, Africa, South America, and the Pacific islands. Like many in the days of white imperial rule, Sutor felt free to experiment upon "native" peoples in ways unimaginable today, by which I mean he was a tireless penis measurer. In his book *Untrodden Fields of Anthropology*, published in 1898, Jacobus reported on the sexual characteristics of both men and women, but showed a clear preference for his male subjects, whom he measured at every opportunity, both flaccid and erect, including many back home in France. Arabs showed the largest average size, measuring 7.2 to 7.6 inches in erection—big enough, according to Sutor, to "produce serious mischief in the rectum of any poor wretch who consented to suffer its terrible attacks." He was most taken with the African penis, which he described as feeling in erection like "an India rubber tube filled with liquid," and it was among the Malinkes tribe in Senegal where he found his individual prize-winner: "a terrific machine" nearly 12 inches in length, with a diameter exceeding 2.3 inches, "more like the yard of a donkey than that of a man." Sutor's theory was that circumcision, practiced by Arabs and many African tribes, was responsible for their larger penises, writing: "It is certain that the removal of that portion of the skin, and the mucus surface of the foreskin, which compresses and caps the gland, and often prevents it coming out even when in erection, interferes with the development of the young boy's organ." A clever theory not borne out by Kinsey's measurements of circumcised Americans.

The phallus, or representation of the penis, has been worshipped as a holy icon in Egypt, India, Syria, Babylon, Persia, Greece, Italy, Spain, Germany, Scandinavia, and ancient Galacia. Hernán Cortés reported finding phallic idols in the temples of Mexico. Stone phalli, many of enormous size, can be found on some Pacific islands. In the Bible, Ezekiel 16:17 accuses the Jewish women of making gold and silver phalli and committing "fornication" with them as a primitive act of worship, proving



that men are not entirely alone in phallic appreciation. The Greeks and Romans had a purely phallic god in Priapus. The god was charged with protecting livestock, assuring abundant crops, and making sure human penises stayed as hard as their own.

Priapus was the John Holmes of ancient deities, always pictured with his enormous erection proudly on display. Images of the god were mounted over Roman doorways to frighten off thieves, who were to believe they'd be buggered by an equally large penis if they entered the house. I was initially suspicious of the claim that anal rape was a common punishment for burglary in ancient Rome, but in verse 35 of the *Priapeia*, a series of 86 Latin poems written in the voice of Priapus, the god boasts, "I'll bugger you, thief, for the first offense. The second time, into the mouth it goes. But if you commit a third theft, your ass will taste my vengeance—and then your mouth again." Promises, promises, some might say.

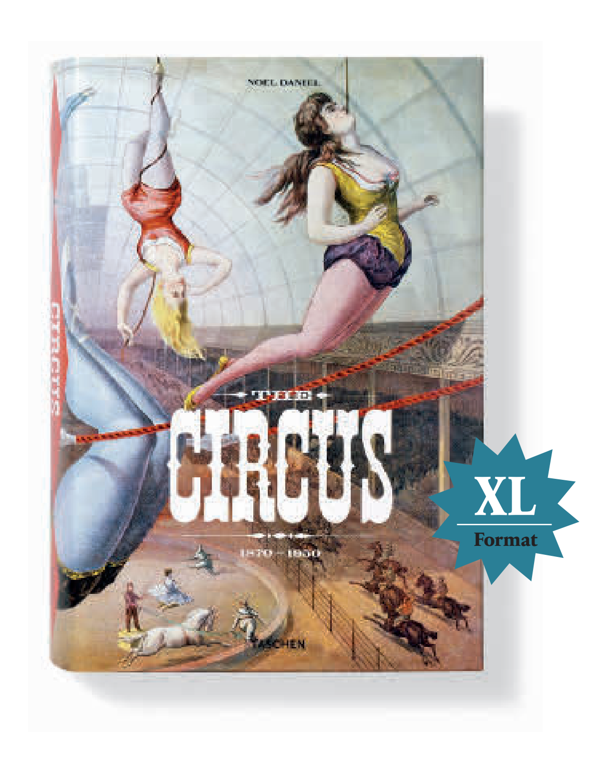
The *Priapeia* make it clear that a huge penis is as much a symbol of male dominance as of sex, an idea that predates ancient Rome. The phallus first acquired its power when early humans made the connection between sexual intercourse and childbirth, some time between 10,000 and 5,000 B. C. Before that, goddess worship predominated, but when men realized they were the key to procreation all the nurturing goddesses were replaced with swaggering male gods. The phallus was the patriarch's sword and scepter, a symbol of his natural dominance but also of the father's role as protector. When Abraham commands his servant to lay his hand "under my thigh" while swearing a solemn oath in the Book of Genesis, it is actually his penis the man must touch to show his fealty. Phalli nailed to the gates of Pompeii averted the evil eye, as they did in Welsh homes, Indian temples, and African villages. Phallic worship had the allure of a living embodiment, a physical counterpart to the mystical that every man and woman could appreciate. Perhaps that's why, as gods have come and gone, phallus worship has continued to the modern day. In Bhutan a thoughtful host will dip a wooden phallus in the cups before offering drinks to visitors; in the Sunda Islands of the Malay Archipelago life-size male figures with erect penises painted a gaudy red surround and protect the villages; in Bangkok a shrine featuring hundreds of phalli decorates the grounds of the five-star Swissotel; and in India, Shiva, the oldest continuously worshipped god—going on 5,000 years—is still represented by a phallus.

Opposite: *Photo © Jay Myrdal* ***Left:*** *Ronald Sprague by Bob Mizer, AthleticModelGuild.com* ***Above:*** *Youngblood by Craig Calvin Anderson, Sierra Domino Studios*

what people find arousing always offers us a fresh perspective on pornography." —ABOUT.COM, *New York*

The greatest show on earth!

The history and legacy of the circus



THE CIRCUS. 1870–1950
Ed. Noel Daniel / Texts: Dominique Jando, Linda Granfield / Historical consultant: Fred Dahlinger, Jr. / Hardcover, **XL-format**: 29 x 44 cm (11.4 x 17.3 in.), 4 foldouts, 670 pp.

€ 150 / $ 200
£ 120 / ¥ 30,000

Opposite: *Equestrienne Corky Cristiani, Ringling Bros. and Barnum & Bailey, 1945.* Illinois State University, Milner Library, Special Collections. ***Pages 52–53:*** *Freaks lineup (detail), Barnum & Bailey, 1902.* The John & Mable Ringling Museum of Art, Tibbals Digital Collection.







During its heyday one hundred years ago, the American circus was the largest show-biz industry the world had ever seen. From the mid-1800s to mid-1900s, traveling circuses performed for audiences of up to 14,000 per show, employed as many as 1,600 men and women, and criss-crossed the country on 20,000 miles of railroad in one season alone. The spectacle of death-defying daredevils, strapping super-heroes and scantily-clad starlets, fearless animal trainers, and startling freaks gripped the American imagination, outshining theater, vaudeville, comedy, and minstrel shows of its day, and ultimately paved the way for film and television to take root in the modern era. Long before the Beat generation made "on the road" expeditions popular, the circus personified the experience and offered many young Americans the dream of adventure, reinvention, and excitement.
With 670 pages and nearly 900 color and black-and-white illustrations, this book brings to life the grit and glamour behind the circus phenomenon. Images include photographic gems by key early circus photographers such as F. W. Glasier and Edward Kelty, about 180 of the earliest color photographs ever taken of the circus from the 1940s and 1950s, 200 vintage posters including many by the famous Strobridge lithographers, iconic circus photographs by Mathew Brady, Cornell Capa, Walker Evans, Lisette Model, Weegee, and little-known circus photos by Stanley Kubrick and Charles and Ray Eames. Also included are rare color and black-and-white lithographs and engravings from the 16th–19th centuries illustrating the worldwide roots of the circus, as well as original sideshow banners by legendary sideshow banner artists Nieman Eisman, Fred G. Johnson, and David "Snap" Wyatt. Organized into nine thematic chapters, the book sheds new light on circus history, from a behind-the-scenes look at life on the move, to the freedoms enjoyed by early female performers, to the innovative production skills that demanded as much know-how as a modern-day film production. For the first time ever, contemporary readers can now experience the legend of the American circus in full effect. The book's broad subject matter, riveting images, and diverse visual material will appeal both to the circus aficionado and those who have never before been to circus.

The editor: **Noel Daniel** is a graduate of Princeton University, a Fulbright Scholar, and holds a Master's degree.

The authors: **Linda Granfield** is a widely published author from Toronto, Canada. Her *Circus: An Album* won six awards. **Dominique Jando** is a San Francisco-based circus historian. He cofounded Paris's Festival Mondial du Cirque, was associate artistic director of New York's Big Apple Circus 1983–2002, and director of the San Francisco School of Circus Arts 2003–2004.
The historical consultant: **Fred Dahlinger, Jr.** from Baraboo, Wisconsin, is a circus historian and author of several books on the American circus.

 "TASCHEN are respected for bringing an independent sensibility to a commercial publishing outfit.


52



 "Cheap, cheerful and full of beautiful images, TASCHEN books have



long been references for stylists and photographers." —THE FACE, *London*

The birth of American popular culture

Excerpt from an essay by Dominique Jando

It is sometimes difficult to fathom the importance that live popular entertainment had on everyday life prior to film, radio, television, and the Internet. Until the development of radio broadcasting in the 1920s, the only home entertainment center that could be found in American homes was a parlor organ or a piano—grand or upright, tuned or out of key—and in the most fashionable homes a green, felted card

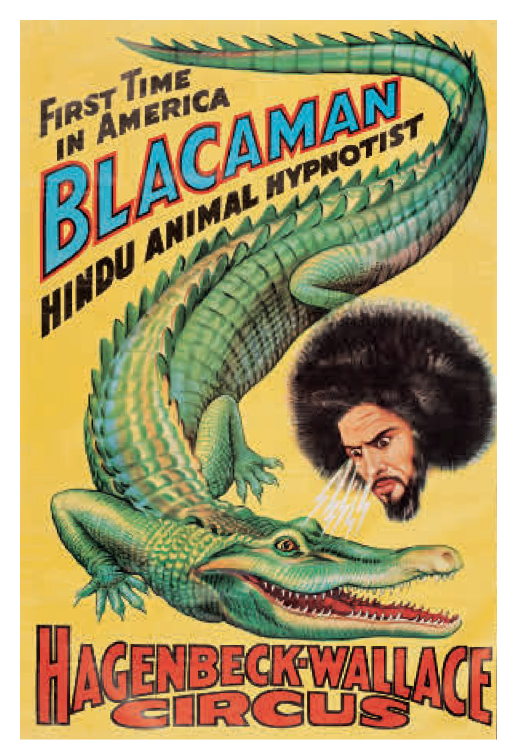


table around which family and friends gathered during cold winter evenings. But if you wanted true entertainment, you went out to the theater or to a nearby vaudeville house or—when it came to town—to the circus. Before the advent of the moving image, the circus was the great purveyor of fantasy: "The circus is the only spectacle I know that, while you watch it, gives the quality of a happy dream," said Ernest Hemingway.
Live entertainment at this time, in all its forms, was the equivalent of today's television. It could be distracting, funny, often tacky, sometimes interesting or moving—and even educational, or at least pretend to be so, which was useful in a country where stern puritanism still prevailed. For example, legendary entrepreneur P. T. Barnum, who defined advertising's tricks of the trade decades before his involvement with the circus in the early 1870s, named the theater in his American Museum in New York City the "Moral Lecture Room." While Barnum's museum was a hodgepodge of natural history, curious displays, and sideshow exhibitions, he nevertheless knew that the voyeuristic pleasures they offered needed to be delivered with a semblance of respectability to be truly successful.

A Window Onto the World

The American circus functioned like a blend of Animal Planet, the National Geographic Channel, and the History Channel, but it avoided the unsavory path of tabloid reality that vaudeville eagerly embraced with its presentations of notorious celebrities known for tales of sex, crime, and licentiousness. The businessmen behind the American circus consciously defined the circus as wholesome family entertainment, in large measure as a result of Barnum's show business acumen and savvy marketing strategies. Barnum, who was a prominent member of the Universalist Church, always played the family card and was keen to stress the propriety of his various exhibits. But Barnum was also a showman as well as an impresario, and he knew very well that true success depended on broadening his audience. His shows had to please both the straightlaced Anglo-Saxon puritan and the fun-loving German immigrant, and had to appeal to men and women alike, adults and children. The circus had to have universal appeal to be profitable, and Barnum knew from his experience with the American Museum that exoticism was a hot ticket. There were riches to be made in the presentation of the world's wonders, even if those wonders were fictitious.
The American circus, not unlike the giant fairs of medieval Europe, pushed the doors wide-open onto the outside world, which for a long time had been known only through written testimonies and pictorial renditions. This exotic and thrilling world had taken shape in people's imaginations—even when it was pure invention. But the circus brought its extraordinary reality right to your doorstep. The mysterious "cameleopard" of yore at long last materialized as the amazing giraffe. Africa, Asia, and the Amazonian jungle ceased to be mysterious lands known only to fearless explorers. The circus brought them—or at least colorful and often fanciful interpretations of them—directly to you as live entertainment...

Every Free Inch a Billboard

Where else could you see, live and at close range, a group of graceful giraffes, a hippopotamus or a rhinoceros, the impressive sea elephant, Bengal tigers or Atlas lions, the bizarre okapi, a herd of zebras, the antics of a family of chimpanzees, and the mighty elephant, the undisputed king of the menagerie? Circuses plastered barn walls, wooden fences, and the sides of city buildings with thousands of posters showing roaring lions and tigers, charging rhinos, and furious hippos attacking natives hunting on the river Nile. These powerful and colorful depictions became an integral part of circus magic, a tempting tease of the wonders that awaited you. The circus was the main user of printed advertising at the time. Larger shows plastered thousands of lithographic posters each day; no other industry ever came close to these numbers. A few printing companies specialized in this very lucrative business, but the artists who churned out the true masterpieces of circus advertising worked for the Strobridge Lithograph Company offices in Cincinnati, Ohio, and New York City. The quantity of artwork this company produced during the golden age of the American circus comes in staggering numbers. Some designs were elaborate, others relatively simple, some were elegant, many were gaudy, but all were colorful, charged with energy, exalting the mundane, improving the extraordinary, exaggerating the extravagant. Even before you saw the actual show, the circus was already delivering its wonders far and wide with its advertising.



 "An uncanny feel for what will sell, combined with a flair for provocation and self-promotion, has helped



The Last Unknown People on Earth

Among the other wonders that the circus carried in its cornucopia of attractions was the uniquely American sideshow, the popularizing of which was Barnum's most distinctive contribution to the American circus. He didn't originate sideshow attractions (they had been traveling with American circuses since the 1850s at least), but they were a feature that he had promoted and cultivated with bold marketing techniques over many years. When the legendary showman accepted the invitation of circus entrepreneurs W.C. Coup and Dan Castello to join them in 1871, he brought to the collaboration what he would be best remembered for: an itinerant version of his American Museum in the circus sideshow. Though not as grand and educational as it pretended to be, his sideshow featuring "the Wild Men of Borneo," "the Aztec Children," and Zip, the "What Is It?," evoked dreams of mysterious wonders from lost and faraway worlds. When they came to the circus, audiences were ready and willing to dream.

The advertised exoticism was sometimes legitimate. Crowds gazed in awe at the "Genuine Ubangi Savages," with "mouths and lips as large as those of full-grown crocodiles," who came from an African tribe of plate-lipped women that lived in the depths of the Belgian Congo jungle. Or at "the Giraffe-Neck Women From Burma," who came from the Burmese Padaung tribe where women coiled brass around their necks to give the illusion of elongating them as a sign of beauty and tribal identity. Ringling Bros. and Barnum & Bailey advertised them in 1933 as the "greatest educational feature of all time!" They generated tremendous curiosity and were a huge hit. The circus was a live substitute for today's National Geographic Channel—although National Geographic would certainly never have used the word "Ubangi," which is a river that runs between the Republic of Congo and the Democratic Republic of Congo and is nowhere near the region where the tribe actually came from. Roland Butler, one of Ringling's legendary press agents, had picked the name on a map. It sounded more exciting than Belgian Congo, the tribe's actual homeland. The circus, after all, was meant to sell fantasy.

It is not surprising that the American circus enjoyed its golden age in the Victorian era, shortly after Europe expanded its colonies deep into these unfamiliar territories, triggering a new interest in exploration. The "civilized" world became increasingly curious about other cultures, and the circus—especially the American circus—was ready to satisfy this curiosity. It did this on Circus Day first with its posters, then the menagerie, then the sideshow, and then with the show itself, most notably offering grandiose spectacles and pageants that only the circus could produce on such a phenomenal scale. The circus was like an extravagantly illustrated travel or history book.



Kings, Queens, and Heroes of History

Grand spectacles and lavish pageantry were a trademark of the American circus.... The American circus had become a gigantic traveling affair where theatrical subtleties didn't have a place. The old hippodramas were replaced by pageants—stunning spectacles, or "specs" in circus parlance. They were richly costumed parades involving an endless procession of characters on horse and foot and, of course, including animals from the vast resources of the menagerie. They were elaborate and theatrical versions of street parades, but under the big top. True to form, they often pretended to be educational, such as Ringling Bros.'s *Joan of Arc*, produced in 1913 and advertised as a "magnificent 1200-character spectacle" with "300 dancing girls in entrancing revels." It was undoubtedly "a dazzling scene of life, color, and action" as proclaimed, but the real French saint-warrior might have felt out of place amidst 300 girls cavorting in revels under the big top. Productions such as these were grand, lavish, spectacular, colorful, and on a scale that no theater could ever come near to replicating.

The history of America's European past was not always that familiar to circus audiences, which consisted of a broad spectrum of the population, including a good percentage of recent immigrants whose formal education could be lacking. The circus took care of that too. Bailey had commissioned Imre Kiralfy, the Broadway director and producer, to stage *Columbus and the Discovery of America* (1891–92). The spectacle *Cleopatra, Queen of Egypt* (1912) brought from the past "the grandeur and opulence of Cleopatra's court," even including an "Antony" character to give the ensemble an additional historical flourish. These pageants, like the menagerie, provided a view of faraway lands and magic kingdoms where maharajahs and their courts paraded on an endless procession of "sacred" elephants. They were also excursions into the past, allowing glimpses of history—however distorted they might have been. Only when Cinemascope and Technicolor appeared in movie theaters did the circus have any real competition. But for all their grandiosity, movies never had what the circus could offer: real-life pageants with the sounds, colors, and smells of living wonders.

Opposite top: *Blacaman, Hagenbeck-Wallace, 1938.* The John & Mable Ringling Museum of Art, Tibbals Digital Collection. ***Opposite bottom:*** *Ringling Bros. and Barnum & Bailey, 1931.* Illinois State University, Milner Library, Special Collections. ***Top left:*** *Hillary Long, Ringling Bros., 1917.* The John & Mable Ringling Museum of Art, Tibbals Digital Collection. ***Top right:*** *Ringling Bros. and Barnum & Bailey back lot photographed by Stanley Kubrick, 1948.* The Library of Congress, *Look* Magazine Collection, Stanley Kubrick, photographer
RINGLING BROS. AND BARNUM & BAILEY® and THE GREATEST SHOW ON EARTH® are trademarks of and are used with the permission of Ringling Bros.-Barnum & Bailey Combined Shows, Inc.



 “Beard has in effect done for the elephant what the painter Francis Bacon did for the

A landmark book on Africa revisited

The origins, history, and prospects of big game in Africa



"The End of the Game is the only wildlife book I know that tells the truth. Contained is evidence that we must begin at once to reverse the complex origins of our apathy. Here we find 'the elephants' graveyard' and a mandate to try to rearrange our own fate this side of the politics of sentimentality and anthropomorphism… this book should come to the attention of the dedicated preservation groups, as it brings out into the open a 'wildlife Watergate' for which they to a certain extent are responsible."

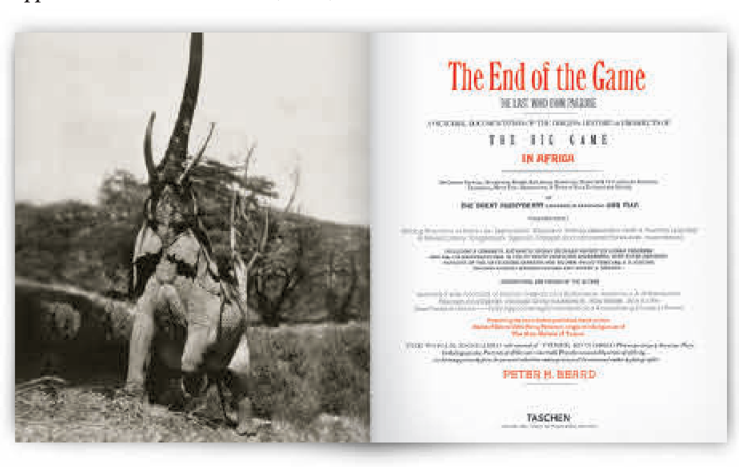
—**NORMAN E. BORLAUG,** ***Nobel Peace Laureate, 1970***

PETER BEARD
THE END OF THE GAME: THE LAST WORD FROM PARADISE

Peter Beard / Foreword: Paul Theroux / Hardcover, format: 24.5 x 27.2 cm (9.6 x 10.7 in.), 288 pp.

ONLY € 29.99 / $ 39.99
£ 24.99 / ¥ 5,900

Opposite: *Machine in the Garden, Tsavo, 1972–73*





Researched, photographed, and compiled over 20 years, Peter Beard's *End of the Game* tells the tale of the enterprisers, explorers, missionaries, and big-game hunters whose quests for adventure and "progress" were to change the face of Africa in the 20th century. This landmark volume is assembled from hundreds of historical photographs and writings, starting with the building of the Mombasa Railroad ("The Lunatic Line") and the opening-up of darkest Africa. The stories behind the heroic figures in Beard's work—Theodore Roosevelt, Frederick Courtney Selous, Karen Blixen (Isak Dinesen), Denys Finch-Hatton (the romantic hero of Out of Africa), Philip Percival, J. A. Hunter, Ernest Hemingway, and J. H. Patterson (who became famous as the relentless hunter of the "Man-Eating Lions of Tsavo")—are all contextualized by Beard's own photographs of the enormous region. Shot in the 1960s and '70s in the Tsavo lowlands during the elephant-habitat crisis and then in Uganda parks, Beard's studies of elephant and hippo population dynamics document the inevitable overpopulation and starvation of tens of thousands of elephants and rhinos.

Originally published in 1965 and updated in 1977, this classic is resurrected by TASCHEN with rich duotone reproduction and a new foreword by internationally renowned travel and fiction writer Paul Theroux. Touching on themes such as distance from nature, density and stress, loss of common sense, and global emergencies, this seminal picture history of eastern Africa in the first half of the 20th century shows us the origins of the wildlife crisis on the continent, a phenomenon which bears a remarkable resemblance to the overpopulation and climate crises we face today.

The editor and author: Born in New York City in 1938, **Peter Beard** began taking photographs and keeping diaries from early childhood. By the time he graduated from Yale University, he had developed a keen interest in Africa. Throughout the 1960s and '70s he worked in Tsavo Park, the Aberdares, and Lake Rudolf in Kenya's northern frontier. His first show came in 1975 at the Blum Helman Gallery, and was followed in 1977 by the landmark installation of elephant carcasses, burned diaries, taxidermy, African artifacts, books and personal memorabilia at New York's International Center for Photography. In addition to creating original artwork, Beard has also worked as a *Vogue* photographer and collaborated on projects with Andy Warhol, Andrew Wyeth, Richard Linder, Terry Southern, Truman Capote, and Francis Bacon. In 1996, shortly after Beard was trampled by an elephant, his first major retrospective took place at the Centre National de la Photographie in Paris, France, followed by shows in Berlin, London, Milan, Stockholm, Tokyo, and Vienna, among others. He lives in New York City, Long Island, and Kenya with his wife, Nejma, and daughter, Zara.

human body, but with the photographer's edge of documentary truth." —TIME MAGAZINE, *New York*



“Peter Beard’s book belongs among the classics on East Africa, if

"Before the Congo I was a mere animal"

Excerpt from the new foreword by Paul Theroux



"The End of the Game *is less a wildlife book than a book about human delusion, as important now as it was when it first appeared.*"

—PAUL THEROUX, FROM THE FOREWORD

Almost 50 years ago, Peter Beard went to Africa and found himself in a violated Eden. Africa possessed him as it does anyone who has wondered who we once were, as humans at our most heroic, thriving as hunters. The Africa he saw was the Africa that transformed me a few years later—and transformed many others. "Before the Congo I was a mere animal," Joseph Conrad wrote. Beard's landmark account of his awakening, *The End of the Game*, with its unforgettable images, gives a meaning to the word *prescience*; and it remains one of the classics of unambiguous warning about humans and animals occupying the same dramatic space: "The tragic paradox of the white man's encroachment. The deeper he went into Africa, the faster life flowed out of it, off the plains, and out of the bush and into the cities."

East Africa is not a pretty place in the usual sense of that twinkling word. The elemental and powerful landscape, ranging around the Rift Valley, is one of the Earth's monuments to vulcanism, showing as great plains, steep escarpments, and deep lakes. The Africa Beard saw, even then, in the almost undetectable early stages of corruption, was teeming with animals, thinly populated, hardly urbanized, and self-sufficient. Years later, the pressures of human population on animal life and the land itself became apparent in an Africa faltering and fragile, as though after the Fall. Beard's improvisational safari to the edge of Somalia in 1960 was a piece of unrepeatable history. He understood very early that the "harmonies and balances" in East Africa had been deranged, and this dramatic crease in the greenest continent was on the wane. Mingling personal history with African history, Beard vividly evoked the building of the Mombasa-Nairobi Railway. "A Railroad through the Pleistocene," Teddy Roosevelt called it in his *African Game Trails* (1910), playing up the primitive. Roosevelt, a sort of evil twin to the biblical Noah, hunted down and killed two (and sometimes 18) of every species of animal that could be found from the Kenyan coast to the swamps of the southern Sudan (total bag, 512 creatures). He wrote, "The land teems with beasts of the chase, infinite in number …"

"Infinite" is the sort of hyperbole that affects many deluded travelers in Africa. The powerful message of *The End of the Game* was that the animals were finite, that urbanization was a creeping blight, that a free-for-all was imminent. Most of what Beard predicted came to pass, but even he could not have imagined what an abomination the cities of East Africa became—sprawling, dense with slums, so crime ridden as to be almost uninhabitable.

"The Africa Beard saw…was teeming with animals, thinly populated, hardly urbanized, and self-sufficient."

—PAUL THEROUX, FROM THE FOREWORD



Opposite: *965 Elephants, 1977 (detail)*

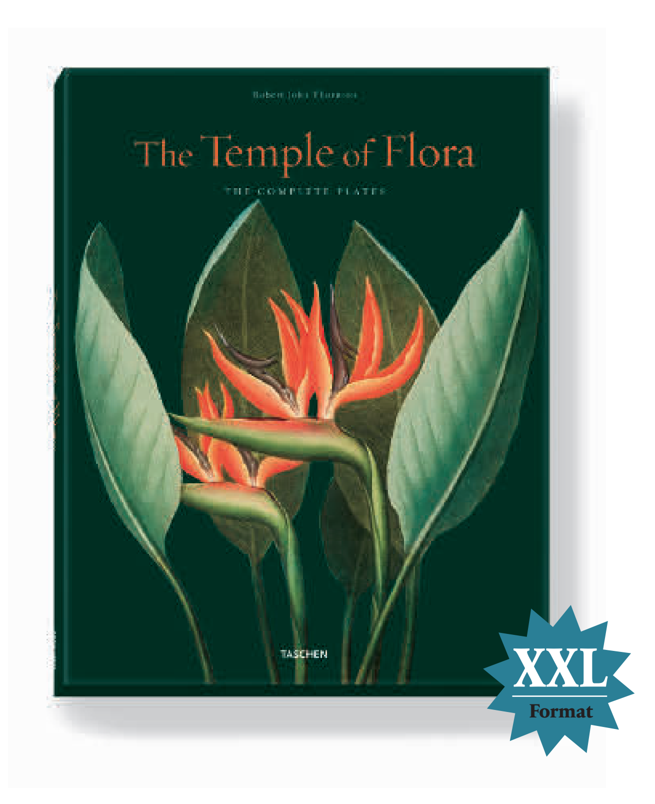
not in a class by itself." —MARY HEMINGWAY



 “This is a massive book. It is also, probably, one of the most beautiful you are ever like-

Flower power

A stunning achievement in botanical illustration



Opposite: *The Queen. Painter: Peter Henderson, Engraver: Richard Cooper, the Younger, 1804*

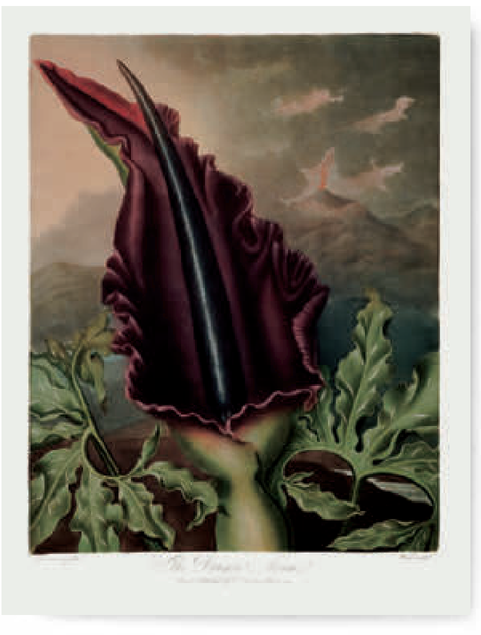
ROBERT JOHN THORNTON
THE TEMPLE OF FLORA

Werner Dressendörfer / Loose leaf collection with 35 Elephant folio-sized color prints for browsing or framing, 24-page booklet, box, format: 42.8 x 53 cm (16.9 x 20.9 in.)

€ 100 / $ 150
£ 80 / ¥ 20,000







The year 1799 witnessed the first installment of a work that has gone down in history as one of the most remarkable books of botanical plates ever published. Two centuries have passed since the publication of Robert John Thornton's *The Temple of Flora*, but its charm remains unsullied today. Although trained as a medical doctor, Thornton (c. 1768–1837) passionately devoted himself to botany, a study that had only a few decades earlier established itself as a modern science through Carl Linnaeus's revolutionary new system of botanic classification based on the structure of blossoms. Thornton greatly honored the ingenious Swedish scientist and wished his own prodigious undertaking to serve as an ultimate monument to the great botanist.
Today, Thornton's large-format plates with their allegorical depictions and stunning floral portraits number among the supreme achievements of botanical illustration. Thornton engaged the most renowned flower painters of his age and spared no cost in the creation of this unique work. His reckless enthusiasm, however, reduced his originally considerable fortune so drastically that, sanctioned by Parliament, Thornton had to organize a botanical lottery in order to bring his spectacular project to a provisional end. Surviving complete editions of the Temple number today among the great treasures of only a few libraries; meanwhile, the individual plates have become sought-after and extremely expensive collectors' items, whose particular allure lies in their unusual combination of at times exotic plant motifs with highly romantic background landscapes. More than any other floral painting, the bewitchingly illuminated blossoms of the "Queen Plant," posed before darkening ruins, expresses the late 18th century sentiment that in the following decades found its characteristic expression in European Romantic literature and painting. Including all the plates of the *Temple of Flora* as loose-leaf color prints, this large-format edition represents a consummate reprint of the work. In addition to the botanical and cultural historical explanations of the individual plate illustrations, the volume narrates the history of the origin of the work and the life of its author. This resplendent reprint has been made from one of the finest complete original copies, belonging to the Missouri Botanical Garden in St. Louis.

The author: **Werner Dressendörfer**, pharmaceutical historian and lecturer at the universities of Erlangen and Würzburg, is currently conducting research into the history of healing plants from a socio-cultural viewpoint, with a focus on the symbolism of plants and their role in superstition. He is the author of a number of pharmaceutical publications and scientific papers on the Late Middle Ages and the early Renaissance.

Thornton's labor of love

A man ruined by his impassioned quest
By Werner Dressendörfer



Writers and bibliophiles alike frequently lavish praise on *The Temple of Flora* by Robert John Thornton (c. 1768–1837)—a curious phenomenon in view of the work's relatively modest 28 plant illustrations. However, anyone who has had the rare opportunity of leafing through an original edition of this monumental work, such initial disconcertion soon gives way to unexpected but comprehending awe. A single glance at its pages affirms that very few—if any—botanical volumes come close to matching the originality and splendour of the *Temple*'s plates.
As the product of Thornton's impassioned, well-nigh obsessive personal and scientific veneration of Carolus Linnaeus (Carl von Linné)—foremost botanist of modern history—the work as a whole is indeed curious. Dedicated to Flora, the *Temple* was intended as a monument to the Swedish botanist, whose binomial classification system lent order to the plant realm.
The publishing history of *The Temple of Flora* is, by contrast, anything but clear and well ordered. The first instalment of the series was published in London in 1799; eight years later, however, the project ground to a premature halt, when the financially ruined Thornton could no longer pay for the completion of the remaining plates or the printing costs. These financial setbacks, together with repeated alterations made to the plates over the years, apparently also led to a lack of continuity in the later instalments of the series, some of whose subscribers did not receive all fascicles of the work. For this reason, extant editions of the *Temple* betray variations in numerous details.
Over the centuries, illustrations that were to appear in color had to be painted by hand. Not until the 1730s did individual herbaria become available that were produced in color by means of an English printing technique. Making use of several intaglio techniques such prints, generally in large format, appeared in a number of illustrated botanical works published in the second half of the 18th century. Thanks to highly skilled graphic artists working together with equally talented painters, engravers and printers, it became possible for the first time to represent plants with a previously inconceivable naturalness and beauty.

Neither before nor after Thornton has anyone created such compellingly monumental images of flowers

It was precisely this high standard of illustration in botanical books that Robert John Thornton, on the one hand, wanted to surpass with his *Temple of Flora*; on the other hand, as an Englishman, he wanted to break the Continent's hegemony in this field, which he found painfully embarrassing. He clearly expresses this desire in his dedication of the *Temple* to Queen Charlotte. However, we must bear in mind that the *Temple* constitutes "merely" one third of a more comprehensive publication, *New Illustration of the Sexual System of Carolus von Linnaeus*, which also appeared as a separate work.
When one considers Thornton's dedication to Queen Charlotte together with his self-confident claims expressed in his *New Illustration*—as well as the *Temple*—as both a monumental homage to Linnaeus and proof of the superiority of British scientists, artists and craftsmen over the writers and artisans of those magnificent botanical works that had appeared in the previous decades on the Continent (particularly in Germany and France), we may assume that, from the very beginning, Thornton intended to seek out only the very best artists for the paintings and to employ equally skilled engravers for the transferral of the images onto plates.
Thornton's inheritance allowed him to commission renowned English painters to depict the desired plants as impressive illustrations for his botanical work. In order to tap at least one further possible financial source (in addition to the lagging book sales), Thornton also set up a gallery in London under the name "Dr. Thornton's Linnaean Gallery". But all his efforts proved futile. Thornton had to break off his ambitious project prematurely. He saw himself forced to inform his subscribers that the project would not contain the 70 different plant plates that had originally been planned: regrettably, less than half of the *Picturesque Botanical Colored Plates* would be completed. In order to rescue as much as possible, Thornton decided to hold a lottery. The hope of saving his project financially remained unfulfilled. In his attempt to realize his dream over the years, Robert John Thornton plunged himself into financial ruin. His bold design to create a magnificent work with famous artists at his own expense had failed.





The plates in *The Temple of Flora* remain outstanding and unique. Neither before nor after Thornton has anyone created such compellingly monumental images of flowers, set portrait-like in their typical landscapes. Thornton's achievement represents an early document of a scientific interest in botany, which is expressed with the formal language of Romantic sensibilities—as a reflection of a fascinating age. To this day, the plates continue to exert an extraordinary charm. Thornton presents the plants in their original environments, or at least in those the painters assumed were original. For both the botanist and the layperson, it is important to be acquainted with the natural environment of plants. Flower lovers and garden enthusiasts alike will have longed to possess the exotic plants depicted in the *Temple*'s pages and to introduce the extravagant varieties into their gardens.
Thornton's *Temple* remained uncompleted. The fact that even—or, indeed, precisely—an unfinished work exerts a unique allure is ultimately substantiated by the ruin depicted in the cereus print, the most famous illustration of all the book's splendid engravings.

Opposite: *Large Flowering Sensitive Plant. Painter: Philip Reinagle, Engraver: Joseph Constantine Stadle, 1799* ***Left:*** *Cupid Inspiring the Plants with Love. Painter: Philip Reinagle, Engraver: Thomas Burke, 1805* ***Center:*** *The Night-Blowing Cereus. Painters: Philip Reinagle, Abraham Pether. Engraver: Robert Dunkarton, 1800* ***Right:*** *Tulips. Painter: Philip Reinagle, Engraver: Richard Earlom, 1798*

 "For anyone interested in botanical illustration, *Garden Eden* is one of the



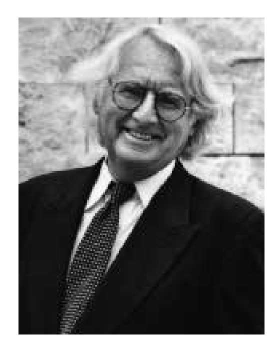
most important compilations to date." —CHICAGO BOTANIC GARDEN, *Illinois, on* Garden Eden



 “Because TASCHEN understands books just as the best architects understand buildings, this is a

The great American architect's career to date





Richard Meier
Photo © Luca Vignelli

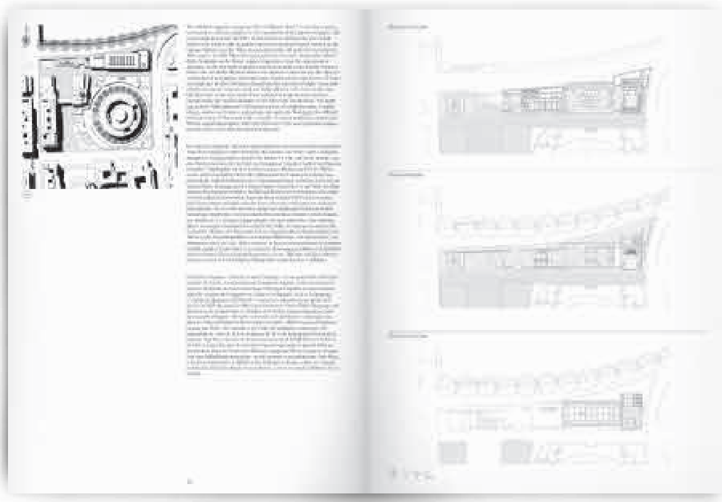
MEIER
RICHARD MEIER & PARTNERS 1963–2008

Philip Jodidio / Hardcover, **XL-format**: 30.8 x 39 cm (12.1 x 15.4 in.), 568 pp.

€ 100 / $ 150
£ 80 / ¥ 20,000

Opposite: *The Atheneum, New Harmony, Indiana, USA, 1975–97*





From the early days as a member of the New York Five, Richard Meier has been a central figure in contemporary architecture in the United States. With the Getty Center and more recent buildings such as the Jubilee Church in Rome, the New Yorker has cemented his reputation as a truly international figure who has expanded the horizons of contemporary American architecture while maintaining his rigorous approach to design and detailing. Known for carefully conceived grid plans and frequent use of white, Richard Meier is a master of light and space, able to adapt his style to very different circumstances and locations. The entire span of Meier's career, right up to his most recent designs for New York and Shenzhen, is included in this exceptional volume, created in close collaboration between the architect, the author, and the eminent graphic designer Massimo Vignelli. This spectacular monograph displays Meier's work in unprecedented size and brilliance, and is prefaced by the noted Spanish architect Alberto Campo Baeza.

The editor: **Philip Jodidio** studied art history and economics at Harvard University, and was editor-in-chief of the leading French art journal *Connaissance des Arts* for over two decades. He has published numerous articles and books on contemporary architecture, including TASCHEN's *Architecture Now!* series, *Building a New Millennium*, and monographs on Tadao Ando, Renzo Piano, Santiago Calatrava, Norman Foster, and Álvaro Siza.

Whiteness is All

By Philip Jodidio

If it is true that Ludwig Mies van der Rohe once said, "God is in the details," it might be possible to say of Richard Meier's architecture that God is in the numbers. More than any other contemporary architect, Meier has imposed a style that is almost invariably driven by grids and precisely calculated proportions. Nor are these arithmetical elements the only predictable components of his designs. And yet his work is far from being as sterile as its rigorous white demeanor might imply. Rarely completely open, Meier's buildings are usually a symphonic arrangement of geometric volumes composed of solids, voids, and generous glazing alternating with closed surfaces. Closed on the entry side, open to the ocean or the landscape, separating private and public spaces, double height and more where the design allows, or rather imposes, Meier's houses announce but do not summarize his approach to larger buildings. Smooth glazed or white enameled panels alternate, too, with louvered, articulated façades, not according to the architect's whim, but rather in function to the program and the specific site. Why is white, the absence of color, Richard Meier's choice? His own words answer this question best, explain the link between his method and his fundamental concerns, and betray a poetic nature: "White is the ephemeral emblem of perpetual movement. White is always present but never the same, bright and rolling in the day, silver and effervescent under the full moon of New Year's Eve. Between the sea of consciousness and earth's vast materiality lies this ever-changing line of white. White is the light, the medium of understanding and transformative power." Perhaps the most significant word in this description is not "white" but "light." Light floods through the best of Richard Meier's buildings, bringing constant change to his architecture. Clouds moving across the sky, the cycle of the seasons, the arc of the sun, and the moon in the heavens, quintessential expressions of nature, transfigure his grids and white surfaces. Where there is no man-made color, the rising sun and blue sky infuse Meier's forms with the authentic, ephemeral palette of the world. At night, artificial light makes his architecture glow from within, like a lantern in the blackness. Meier makes no pretense to design "organic" architecture, rather he willfully places his designs in a more reflective context. When asked if his use of white geometric forms might not be considered a symbolic victory over nature, he says, "No. I think that it's really a statement of what we do as architects, that what we make is not natural. I think that the fallacy that Frank Lloyd Wright perpetrated for many years had to do with the nature of materials. He claimed to use what are called natural materials, but the minute you cut down that tree and you use it in construction, it is no longer alive, it is no longer growing, it is inert. The materials we're using in construction are not natural, they do not change with the seasons, or with the time of day. What we make is static in its material quality. Therefore, it's a counterpoint to nature. Nature is changing all around us, and the architecture should help reflect those changes. I think it should help intensify one's perception of the changing colors of nature, changing colors of the day, rather than attempt to have the architecture change."

Light is Life

Richard Meier, born in Newark, New Jersey, in 1934, has been one of the most consistent of contemporary architects, to a point that his stylistic choices, from white aluminum panels to nautical railings, are among the most recognizable of his profession. Beneath these surface elements, Meier's plans continue to call on a geometric vocabulary, often based on the circle and the square. Linking plan to volume, a rigorous system of grids, even more than the choice of white cladding, constitutes the signature element of a Richard Meier building. The rigor of the design is emphasized through meticulous atten-



"Yet again, TASCHEN masters that precarious balancing act between aspiration and intelligibility. In fact, all architecture books should be published in TASCHEN format."

—MONOPOL, *Berlin, on* Piano

tion to detail, which in turn conveys an impression of quality often lacking in modern construction. Clearly, an approach to architecture that verges on the mathematical could very easily become repetitive, or worse, inhumane. Meier has been accused of just such a lack of concern for the inhabitant, yet it seems clear that his precisionist geometric penchant is not so much an expression of formal concerns as a means to an end. That end is to create a space that is coherent, comprehensible, and functional, but more, his is a space where light is an omnipresent element that itself forms the environment, where the architecture creates a feeling of wellbeing, or of unspoken connection to the natural world, which may, at its best, attain a spiritual dimension. In the words of the architect's friend, the artist Frank Stella, "Light is life." Richard Meier's own interest in art, expressed in his sculptures or collages, but also, most significantly, in his architecture, is an important element in understanding both his approach and his built work. As the definitions of the word "art" have become more and more complex, often including forms of expression that are far less intellectually and culturally demanding than architecture, the critic is tempted to agree with Meier's appraisal of his own work. In a different time and place, John Ruskin said, "No person who is not a great sculptor or painter can be an architect. If he is not a sculptor or painter, he can only be a builder." When asked if he makes a fundamental distinction between architecture and art, Meier responds, "No, architecture is just as much a work of art as any other. I make a distinction between architecture and collages of course. I think that there is a problem today in the world. Architecture as an art is a forgotten art. People look at sculpture and painting, but not at architecture. Maybe it has to do with the education of art historians." Recent architecture and art have been marked by frequent stylistic shifts, or perhaps more accurately by dissolution of style in favor of trends or personal expressions. As the first decade of the 21st century draws to a close with no dominant aesthetic view, the very idea of style has been called into question. Architecture, once a symbol of permanence, has wavered between willful impermanence and computer-generated extravagance. Few mature creators have passed through this period without being tempted by one or another of the fashions of the times. Fewer still have set and maintained a clear course. In fact, an architect or an artist with a style recognizable over the years is exposed to accusations of immobility or inability to change. Yet many of the most durable works of art were born of rules as strict as the unity of time and place of the classical theater. Few would argue that Shakespeare's adherence to Elizabethan parameters prevented him from encompassing the entire range of human experience in his plays. In King Lear, the English master wrote, "Ripeness is all." It would be overly simplistic to say that in Meier's case whiteness is all, and yet there is a sense that the life of his art is in the light that plays across his walls or floors. It is precisely its whiteness that allows Richard Meier's architecture to live and breath.

Opposite: *The Atheneum, New Harmony, Indiana, USA, 1975–97* ***Below:*** *Jubilee Church, Rome, Italy, 1996–2003*



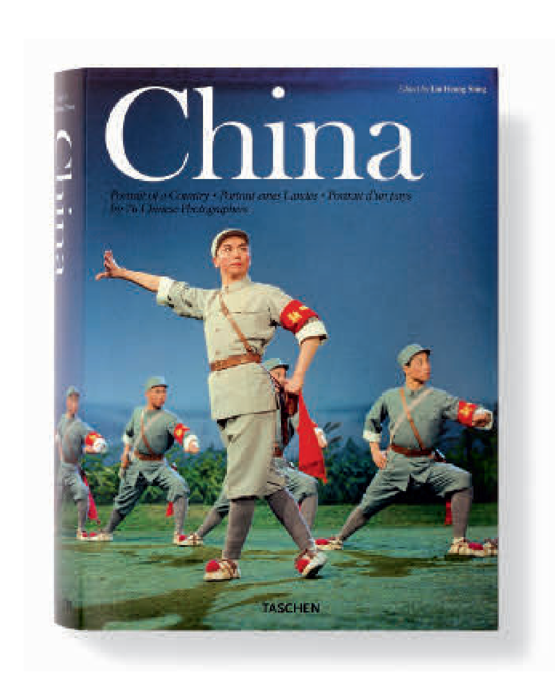
lexique bien ficelé qui invite au voyage dans l'espace et le temps." —LA TRIBUNE DE GENÈVE, ***Genève, on*** **Modern Architecture A-Z**



 “The quality of the images is extraordinary, but this is in no way a coffee-table collection.

World, meet China

A visual history of the People's Republic by 62 Chinese photographers



The photographers:
Cai Shangxiong, Chen Jie, Chen Ling, Chen Man, Du Xiuxian, Feng Jianguo, Gu Shoukan, Guo Kai, Han Lei, He Yanguang, Hong Ke, Hou Bo, Hu Yang, Huang Yimin, Ji Lianbo, Jiang Jian, Jiang Shaowu, Jin Alfred Cheng, Lei Yu, Li Lang, Li Nan, Li Zhensheng, Liu Heung Shing, Liu Zheng, Lu Guang, Lu Yuanmin, Luo Xiaoyun, Lv Beifeng, Lv Nan, Lv Xiangyou, Meng Zhaorui, Peng Xiangjie, Qin Wen, Qiu Haiyin, Qiu Yan, Ren Wen, Rong Rong and Inri, Ru Suichu, Shi Xunfeng, Tang Desen, Wang Fuchun, Wang Jie, Wang Jinsong, Wang Shilong, Wang Wenlan, Wei Dezhong, Wei Roxun, Weng Naiqiang, Wu Jialin, Xiao Chuan, Xiao Ye, Xiao Zhuang, Xie Guanfei, Xie Hailong, Xing Danwen, Xu Jingxin, Xu Xiaobing, Yang Shaoming, Yang Shizhong, Yang Yankan, Ying Fukan, Yong He, Yu Deshui, Yu Haibo, Zeng Nian, Zhang Dali, Zhang Peng, Zhang Yaxin, Zhao Cunying, Zheng Pingping, Zhou Cao, Zhou Jiandong, Zhou Yue, Zhu Yan, Zhuang Hui

Opposite: *Two young school children in a school in Shanghai perform a skit denouncing Madam Mao, Jiang Qing, after the arrest of the Gang of Four, 1977. The so-called Gang of Four for which Madam Mao was allegedly the leader represented the ultra leftist ideologues in the Chinese Communist Party. Photo © Liu Heung Shing*

CHINA. PORTRAIT OF A COUNTRY
Liu Heung Shing / Hardcover, format: 25 x 34 cm (9.8 x 13.4 in.), 360 pp.
ONLY € 39.99 / $ 59.99 £ 29.99 / ¥ 7,900





In post-Mao China, late Chinese leader Deng Xiaoping urged his one billion countrymen to "seek truth from facts." Taking its cue from Deng's overture, China today is the leading economic story of the 21st century. The process by which China navigated the path from periphery to a central position in world affairs dominates the debate about Asia and China's relationship to the western world. Pulitzer-winning photojournalist Liu Heung Shing charts the visual history of sixty years of the People's Republic (1949 to 2008), and along the way aims to illustrate the humanistic course.
Via work by 62 Chinese photographers, this collection of images shows how the Chinese people have blossomed in spite of enduring previous decades of extraordinary hardship. When China opens the curtain at the summer Olympics in 2008 and the world's focus falls upon Beijing, these photographs will serve to map out the remarkable road the Chinese have traveled to rejoin the rest of the world. To help place the images in context, also included are a map of China, drafted and prepared by the China National Institute of Geography, and a chronology listing all the major political events in China since 1949.

The editor: **Liu Heung Shing** was a former photojournalist in China, U.S., India and the former Soviet Union over a span of 20 years. His photograph of 1989 Tiananmen turmoil was cited as Picture of the Year by the University of Missouri's photography jury. Liu and his colleagues shared the 1992 Pulitzer Prize and Overseas Press Club award for the coverage of the Soviet Union. He is the author of the widely acclaimed *China After Mao* as well as *Soviet Union: Collapse of an Empire*.
Contributing authors: **Karen Smith** is an art critic and curator based in Beijing. She is author of *Nine Lives, Chinese Contemporary Arts*.
James Kynge is an award-winning journalist in Asia for 20 years. His book, *China Shakes the World*, was selected as Goldman Sachs/Financial Times' Business Book of the Year in 2006.

China rewind

by Liu Heung Shing

An Unsettled Childhood

I was born at the dawn of the People's Republic in Hong Kong, which was then still under British rule. This was not the place in which I passed my formative years. That was to be China, for my parents sent me back to the Mainland in the early 1950s, not much more than a mere toddler, whose first hours of "play" were devoted to participating in the Destroy Four Pests campaign aimed at ridding the country of enemies of the food chain. Initially, the four pests were defined as being rats, sparrows, mosquitoes and flies. Later, it was realized that sparrows ate worms and, therefore, were not a pest. As a consequence, the sparrow was replaced by the flea. The *People's Daily* reported that on April 19th, 1958, three million Beijing residents had spent the entire day catching 83,249 sparrows. At the time of this national folly, it was suggested that four sparrows would consume sixteen ounces of grain, which was equal to one person's daily food ration. This was a major part of my primary school education. I regularly turned in my homework—matchboxes brimming with mosquitoes and flies that I killed with vigorous diligence, though I only caught a couple of sparrows—but no matter how much effort I expended, the grade I was awarded for "political behavior" was rarely higher than "C". The Destroy Four Pests campaign turned out to be a disguise to turn people's attention away from severe food shortages.

In 1960, as the situation grew worse in the wake of the miserable failure of the Great Leap Forward, my father arranged for me to return to Hong Kong. China was in the throes of a three-year famine (1960–1962) in which 30 million people reportedly died of hunger.

Back in Hong Kong, I studied English and learned local Cantonese dialect and during the summer breaks, my father taught me how to translate Associated Press (AP) and Reuters English wire stories into Chinese. As the foreign editor of international news of Ta Kung Pao, a Beijing supported daily newspaper, he would come home venting his frustrations, such as when Beijing censored the story that the American astronauts had landed on the moon!

Time Out of Asia: Start of a New Life

In 1970, I left Hong Kong to study in the US, choosing to major in political science at Hunter College in New York. In the final year of my studies I took a course in photography with famed *Life* Magazine photographer Gjon Mili. This one semester was to shape the rest of my life: upon graduation, I followed Mili and took an internship at *Life* Magazine. This put me in the right place, at the right time, for following the normalization of Sino-American diplomatic relations. In 1979 I was given an assignment in China which made me the first Chinese foreign correspondent to be sent to Beijing by *Time Magazine,* and later I joined the *Associated Press*.

My work as a photojournalist for the AP resulted in many relocations: China, the Unites States, India, South Korea, and the former Soviet Union. As I moved from country to country, my childhood experience in the People's Republic continued to loom large. I found myself comparing the poverty of India with that of China; the pragmatism of Chinese Communism with the political idealism of Russian Communism under Mikhail Gorbachev; and latterly (after moving back to Beijing in 1997), how overseas Chinese businessmen compared with the emergent generation of red capitalists in China. As a photojournalist, I would compare notes about Chinese politics with my fellow American reporters; all the while alert to the fact that China did not fit in with the reporting agenda of American newspapers. It seemed that many of my western colleagues



ended their own tours in China saddened and disappointed, perhaps it was the accumulated experience of the difficulties in daily reporting that they encountered, and the fact that China defies western generalization. Former British ambassador to China, Sir Percy Craddock, commented in his memoirs: "China-watching is an acquired taste, much of it is bitter."

Slow Boat to China

My introduction to China as a professional photojournalist began with a jolt. Shortly after reading news of the earthquake that devastated the Chinese city of Tangshan in 1976—with tremors also felt in Beijing, 450 kilometers north of Tangshan—I was in Europe, photographing the Portuguese communist candidates on the campaign trail in Lisbon. Following this, in the wake of Franco's death, I headed to Spain to photograph the socialist candidate Philippe Gonzalez who was leading student rallies aimed at pulling Spain out of the Franco era.

In Paris next, planning to photograph French Prime Minister Raymond Barre, I left Hotel Matignon one



Left: *Senior leader Yu Ping is denounced by a fanatical worker at a session in Liaoning to humiliate officials overthrown by factions loyal to Mao. Yu Ping, one time secretary of Liaoning Provincial Committee of the Chinese Communist Party, was ousted at the beginning of the Cultural Revolution, and then denounced. The sign hanging round his neck reads "Yu Ping, diehard capitalist-roader". He survived the Cultural Revolution, and may have had some satisfaction from being appointed a member of the jury in the trial of the "Gang of Four". He died in 1995. Photo © Jiang Shaowu, 1966* ***Above:*** *The last emperor of the Qing dynasty, Asin Gioro Pu Yi, sits on a kang bed, sewing his own shoes in a reform camp for political prisoners in the Northeast of China. Pu Yi had placed his allegiance with the invading Japanese army, which invested him as the "puppet" emperor of Manchuria (Dongbei or the Northeast of China). When the puppet regime fell at the end of WWII when Japan surrendered to the U.S. led Allied Forces, Pu Yi was detained as a war criminal, first in a Soviet prison before being extradited to China in 1950. He was arrested in 1951, released in 1959, and died in 1967, spending the final period of his life as a gardener at Beijing Botanical Gardens, although he was made a member of the Political Consultative Conference. Photo © Xiao Ye, 1959*

"The Chinese are not religious. Here, history takes a central role. People get their moral lessons from history. Through history, you get a sense of what is good behavior."

—ZHA JIANYING

morning to be confronted by a full-page photograph of Chairman Mao on the cover of that day's *Le Figaro*. Realizing Mao had died, I called my agent in New York, Robert Pledge, who got me an assignment to photograph Mao's funeral for *Time Magazine*. However, I arrived in Guangzhou, only to be refused permission to travel to Beijing, and had to make do with photographing people in mourning in Guangzhou. The faces I saw on the banks of the Pearl River suggested more of a sense of relief than of grief. Little did I know that I had embarked upon my journey to photograph China after Mao; first for *Time Magazine*, 1979–81, and again in 1981 when I joined the *Associated Press*. In 1978, one of my jobs of reporting was a daily bicycle ride to the bus depot on the western side of Beijing that was later dubbed China's Democracy Wall. It was here that prominent dissidents regularly posted hand written posters on the wall urging China to open up and modernize and at the same time introduce more democratic reforms.

Above: *Deng Xiaoping (seated left) when he resumed his duties as Vice Premier, calls on Chairman Mao (center) and the latter's chief of security Huang Dongxing (seated right), in a group photograph with the personal staff of Mao in Zhongnanhai, Beijing. 1975. Photo © Du Xiuxia* ***Right:*** *Red Guards in Shenyang, Liaoning province mourn the death of Chairman Mao. Photo © Jiang Shaowu, 1976*

Since 1976, a number of photography books about the People's Republic have been published by both foreign and domestic publishers. The paradoxes of China do not seem obvious in these books. China has been an elusive subject for editors in New York, London or Paris. Editors well versed in the language of photography nevertheless encountered a "Chinese Wall" when dealing with official institutions in China, and with its myriad socialist doctrines: notable efforts have been made to gain access to the negatives in some of the key photographic sources such as the State-owned Xinhua News Agency, China Pictorial, Nationalities Pictorial, People's Liberation Army Pictorial, and the private archives of certain important individual photographers. Until now few have succeeded.

The Open Door

When China began to open to the outside world in the early 1980s, the works of western photographers were slowly introduced as the importation of books, catalogues and monographs was once again permitted. When Chinese photographers looked at the images of China that had been taken by western photographers such as Henri Cartier-Bresson and Marc Riboud, they were at the same time astounded and fascinated by the highly stylized, undeniably charming images of daily life they represented. Perhaps it was also a result of sustained indoctrination that ultimately discouraged Chinese photographers from finding beauty in their immediate drab surroundings.





 “Dieser prächtige Bildband erzählt in wunderbaren Aufnahmen von einer Ära, als

"A revolution is not the same as inviting people to dinner, or writing an essay, or painting a picture, or doing fancy needlework; it cannot be anything so restrained and magnanimous. A revolution is an uprising, an act of violence whereby one class overthrows another." —MAO ZEDONG, 1927

In the introduction for the photographic book on the *Face of China* (1860–1912), British historian Nigel Cameron wrote of western photographers and travelers: "The scene on which the cameras of professionals and amateurs directed their brass-bound lenses in mid-century China was a sorry one indeed. It was a China in the dotage of a long life; a China in the confusion and turmoil of the recent past and the actual present, shaped by defeat at the hands of the West and by unrest within." China has no doubt evolved from that period and its aftermath, in which the Communists fought the Japanese, as well as being mired in a civil war with the Nationalist Kuomintang.



In 1942, at the Yan'an Forum on Arts and Literature Mao "explained" how all forms of art and literature should be placed in the service of the Chinese Communist Party, as its most handy propaganda tools. Seven years later, when Mao took power, proclaiming the establishment of the People's Republic, the directives of his "propaganda" policy were carried out with meticulous attention to detail. With hindsight, the uses to which photography was put, and the crude manipulation to which it was subject, especially documentary photography, suited the Chinese rather well: it is ironic that the official censors would encourage only the coverage of social achievements under the Chinese Communist Party. This is compounded by the ingrained sensitivity expressed in the Chinese proverb *jia chou bu ke wai yang*, which means "scandal



and ugliness in the family should not be broadcast outside the home."

Returning to Beijing in 1997 and witnessing the dramatic nature of the change, I was keen to undertake a comprehensive photographic tour of New China; my personal path has crossed with China for 25 years in different crucial periods. I realize there was a visceral impulse in me to edit this book and to use my own contextual understanding of the Chinese people to discover works that may have been buried by Chinese editors fearful of straying too far from the official party line. Completing this project has been an assignment of discovery as well as self-discovery. Meeting photographers of different generations in different provinces and cities, finding dusty negatives envelopes in the shoe boxes under their beds, and sharing their personal stories and photographs took almost four years. A number of the photographers I met divulged personal tribulations and fear of releasing their photographs. I had to reassure them by traveling to meet them at their homes in the different parts of the country. Regrettably, a few of the elder photographers who were in their eighties, such as Zhou Jiandong and Lu Xiangyou, passed away before this book could come to fruition. I was also privileged to hear the stories from the photographers who shared with me the notes that Premier Zhou Enlai wrote in releasing the photo of the first Chinese hydrogen bomb test, and that Mao had acted as photo editor in deciding which photographs of the historic handshake in 1972 between Nixon and Zhou was to be released to the press.

Photography Today

The last two chapters of this book reveal how the works of the current generation of photographers have evolved. Today, Chinese photographers are more open to new ideas, and materially better equipped to explore China. (Many early Chinese photographers of the 1950s and 1960s used 35 mm cinematic film in their still cameras. The imported 35 mm film was scarce and more expensive.) Their works, many of which reflected the prevailing influences of social documentary photography are a steady parting of ways with the prism through which their elderly colleagues see China. I sense the journeys taken by this generation of photographers will increasingly open up new paths, and at a pace that will continue to accelerate in tandem with the explosive energy of today's China.

I owe my profound gratitude to each and every contributing photographer who has welcomed me to their homes and offices; and let me pour over the hundreds of thousands of negatives and prints. They have shared with me their trust and insight; I hope this book is a tribute to the Chinese photographers for their perseverance and love of the country.



Opposite: *On June 5, 1989, a young couple waits beneath Jianguomenwai Bridge on the fringe of Beijing's diplomatic area, as PLA tanks roll above them. Martial law had been in place since the end of May. Photo © Liu Heung Shing, 1989* ***Above left:*** *In an upper tributary of the Yangtze River, locals continue the age-old tradition of hauling the boats upstream against the current. They work naked to protect their clothing from the wear and tear of their toiling. Today, this tributary is submerged beneath the waters that flood the Three Gorges region following the completion of the largest man-made dam on earth. Photo © Qin Wen, 2005* ***Above right:*** *In Shenzhen, on the border with Hong Kong, workers at a painting factory are trained to reproduce masterworks by artists such as van Gogh for export. Photo © Yu Haibo, 2005* ***Right:*** *A giant billboard toting the signature handbag of French luxury brand Louis Vuitton advertises the opening of a flagship store for China on Shanghai's own Champs Elysee, Nanjing West Road; an achievement of which this ordinary pedestrian is apparently oblivious. Consumers of luxury products make up just 0.5 per cent of the population in China, but the annual sales volume for luxury goods is estimated at close to 3 billion US dollars per annum. Photo © Yong He, 2002*

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SOUL I-D

Ed. Tricia Jones / Flexi-cover with flaps, format: 19.5 x 25 cm (7.7 x 9.8 in.), 608 pp.

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Soul i-D is a 600-page visual anthology of ideas and images featuring personal insights and contributions from some of the most creative names in contemporary fashion, music, art, and design. Looking at issues that affect all of our lives, from family values to global responsibility and personal lessons learned to inspirational survival stories, all of the best special projects are here—and with the mix of quirky irreverence that has been part of the *i-D* vocabulary since its launch by Terry Jones in 1980.

Contributors include:
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Chapters include:
Family Future Positive – what are our support systems in this first decade of the 21st century?
Beyond Price – what are the things we have in our lives already that money can't buy? (Wish lists were not allowed!)
Learn and Pass It On – things we have learned in our lives that we would like to pass on to other people.
Safe+Sound – inspirational stories of people who have come through difficult times in a positive way.

The editor: **Tricia Jones** started her career as an infant-school teacher, teaching from 1968–85. Involved from the very beginning of the *i-D* story as the "maker of pasta" looking after the students who worked on the earliest issues of *i-D*, her role changed and developed as the magazine grew. Tricia began working as editor of special projects for *i-D* in 1998 with Family Future Positive. Since 1988 Tricia has also acted as producer on Instant Design's promotions and advertising campaigns including Bogner's Fire & Ice, Yohji Yamamoto's Y's and Y-3, and more recently Emperor Moth from Moscow.

 "The *Soul i-D* book will be a very special publication and something that

Family means love
and complete whole.

Mark Borthwick and Maria Cornejo

This is a picture
of my boyfriend,
who could not
be bought.

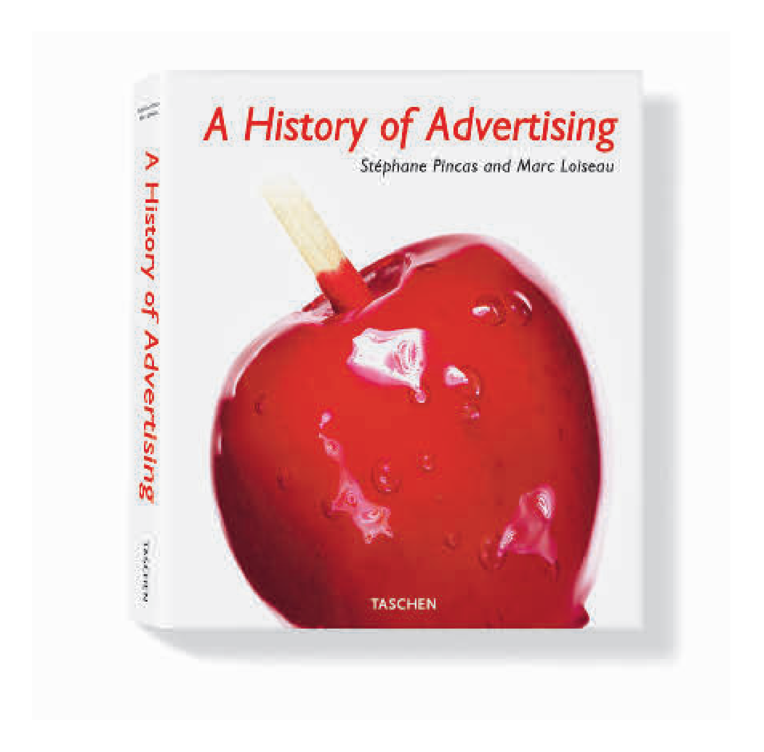
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should be in all our book collections.” —PAUL SMITH

Creative promotion

The evolution of the ad



A HISTORY OF ADVERTISING
Stéphane Pincas, Marc Loiseau / Hardcover,
format: 24 x 28 cm (9.4 x 11 in.), 336 pp.

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£ 24.99 / ¥ 5,900













The history of western advertising is a long one, starting as early as the 1630s, when Frenchman Théophraste Renaudot placed the first advertising notes in *La Gazette de France*, or in 1786, when William Tayler began to offer his services as "Agent to the Country's Printers, Booksellers, etc.," but the first time that the term "advertising agency" was used dates back to 1842, when Volney B. Palmer created his agency in Philadelphia, Pennsylvania. Widely considered to represent the birth of modern advertising, this date marks the beginning of a creative industry that has transformed many commercial works into cultural icons.

Divided into sections by decades, this book explores the legendary campaigns and brands of advertising's modern history, with specific anecdotes and comments on the importance of every campaign. You will find the picture of the camel that originated the Camel pack, the first Coca Cola ad, and even how artworks by masters such as Picasso and Magritte have been used in advertising.

The authors: **Stéphane Pincas** and **Marc Loiseau** are advertising veterans from Paris, having worked over three decades in top creative departments and on social research respectively. During their long period in the industry, mostly at the fourth largest communication group Publicis, they have helped to build some legendary French brands nationally and internationally. Their in-depth knowledge of the field and their personal adventures are reflected in this publication.

 "***Advertising Now!*** **is a colorful and hefty collection of the best in**

Brand identity

Excerpt from the introduction
by Stéphane Pincas and Marc Loiseau



This book tells the story of advertising. Our story begins in 1842, starting point of both the advertising industry and Publicis Groupe, and brings us to 2006. This long-term view of advertising allows us to identify its salient features more easily. What will we be able to observe?
Firstly, we will see that advertising works best when it is fed on a diet of emotion mixed with rationality. In some places and at some times in its history, the advertising profession has binged on one or other of these. But the real challenge is to find the right balance between the two, to express a rational argument whilst appealing to the emotions.
Secondly, we will witness the variety of rhythms in advertising. Advertising sometimes entirely concentrates on short-lived 'eureka' moments. Some brands found their own message, and a means of encoding it, immediately having appeared on the scene. Yet other brands have worked more slowly, perhaps even laboriously, waiting months or years until they found their own, distinctive angle. Marlboro is one brand which looked for a long while before finally finding its famous cowboy.
Flexibility is another of the industry's key characteristics. Advertising emerged as a commercial phenomenon during the industrial revolution, selling first goods then services. Two world wars gave it a chance to help mobilise forces, but advertising was equally at home supporting the Russian revolution or promoting the American New Deal. It found words and images to accompany student protest and major appeals as well as promoting financial performance and corporate policy.
Advertising is also astonishingly adaptable in adopting new techniques for new technologies. Although it grew up in print, it has since learned to live harmoniously with radio, cinema and television, developing specialist audiovisual skills. And the new electronic media now emerging are encouraging the industry to adopt even more new and original ideas.
As readers, we will marvel at the way advertising moulds itself to different cultures. This fourth characteristic was first observed when advertising had not spread far beyond the opposite sides of the Atlantic. It became more starkly apparent when commercial communication methods reached the command economies of Central and Eastern Europe. Such cultural confrontation was repeated many, many times as advertising was adopted in Asia, Africa and Latin America.

Advertising constantly borrows from contemporary art and lends in return

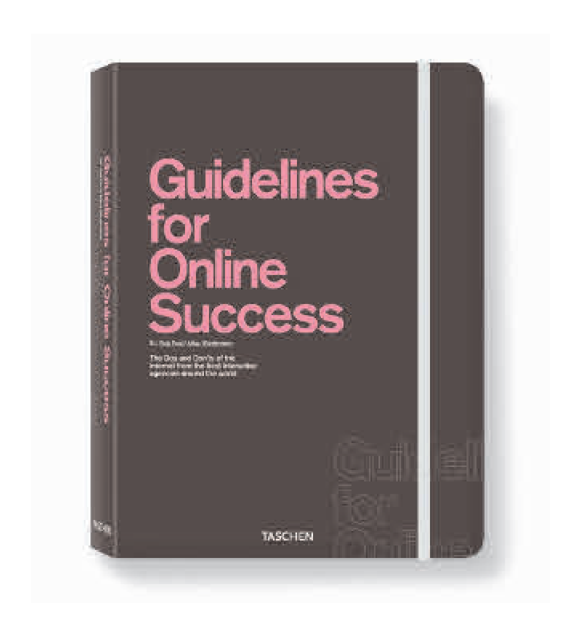
As to its fifth observable feature, it is undeniable that, through the adaptations it has made to accommodate different cultures and technologies, advertising has established an enviable ability to revitalise itself, in terms of both the issues it addresses and its approach. Much as we admire the skill of the industry's pioneers, who leapt out of the starting blocks with such success, we must not forget the tenacity of those who have taken up the baton and run with it over the past hundred and fifty years. They have all been creative, and this is not something to be dismissed lightly. Over the years, advertising has invented a hundred and one ways of making the consumer connect with a brand—through humour or affection, prose or poetry, information or appeal, by whispering or shouting, and even with fireworks.
The sixth phenomenon we will observe is how advertising constantly borrows from contemporary art—and lends in return—in terms of ideas and talents. The Container Corporation of America from the United States ran the most impressive campaign to illustrate this, calling on the greatest artists of the time. The list of contributors looks like a catalogue from a modern art museum! In Europe in general—and France and Italy in particular—most major film directors have worked on commercials.
There is a seventh and final observation we can make: advertising has always interacted with the media. This is partly because the advertising profession was born when newspapers delegated the sale of advertising space to brokers. Advertising's heritage explains why, for a long time and in many countries, agencies' remuneration was based on a percentage commission of the cost of the space or time their advertisements occupied, rather than a fixed fee. If we look deeper, we will see that media and advertising have always been an odd couple, with a relationship of complicity and competition. It is understandable that journalists worry about the potential for confusing fact and fiction, but it is also clear that writers and advertisers are united in the way they tap into social and cultural change.
This book is a journey through the history of advertising, and it has a fixed destination. It aims to give all sorts of products their due, from the everyday and ubiquitous to the lavish and luxurious, as well as the latest technologies. By reviewing such a vast landscape of consumption, we can discern how mindsets and lifestyles evolved in the course of time. It is a journey which aims to revisit the evolution of the way advertising is expressed. This means looking at the artistic facet of advertising, but it also means reviewing the technology employed. We will look at typography, developments in color printing and the route advertising took from its beginnings in illustration through photography and into the digital revolution.



global product-flogging." —GRAFIK, *London, on* Advertising Now! Print

How to go the extra mile when creating websites and marketing your ideas and projects

The dos and don'ts of web entrepreneurship

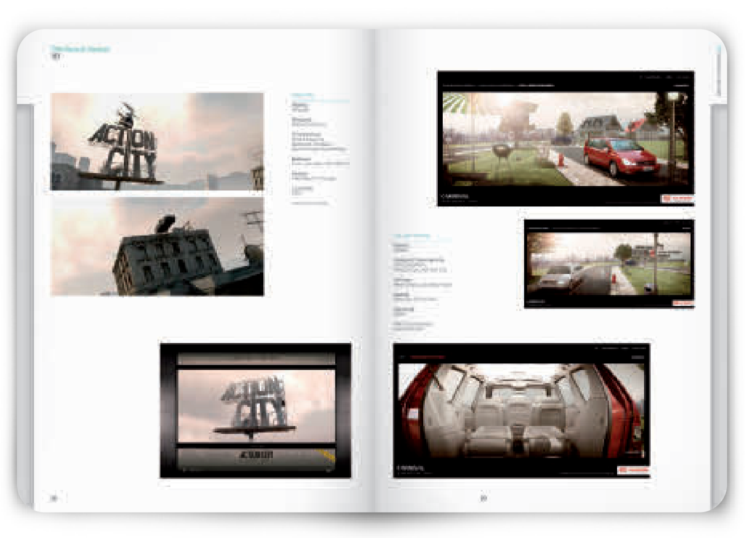


GUIDELINES FOR ONLINE SUCCESS

Eds. Rob Ford, Julius Wiedemann / Softcover, format: 16.8 x 22.6 cm (6.6 x 8.9 in.), 336 pp.

ONLY € 29.99 / $ 39.99
£ 24.99 / ¥ 5,900





Did you ever innocently click on a link, only to be directed to a website that pops open a fullscreen window and blasts annoying music from your speakers? Did you ever spend too much time trying to find basic information that was buried deep in a needlessly complex website? Designers of such sites probably didn't consider the comfort and pleasure of the end user. Intelligent web design should be much more common than it is, and this book aims to change that. With chapters arranged by subject (interface and design, marketing and communication, technology and programming, technical advice, content/content management, and commerce), a clear do/don't structure, and plenty of real world examples of successful websites, this book has all the advice you need to turn your personal or business website into a streamlined and efficient specimen of good design. Your visitors will thank you.

The editors: **Rob Ford**, born England 1969, founded Favourite Website Awards (FWA) in May 2000, a recognition program for cutting edge web design which has since served over 30 million site visits. His work has been featured in numerous publications including *The Chicago Tribune*, *The Guardian* and many web related magazines. He has judged for most of the industry award shows, contributes regularly to other well-known web design sites and magazines and writes a regular column in Adobe's Edge Newsletter.

Julius Wiedemann was born and raised in Brazil. After studying graphic design and marketing, he moved to Japan, where he worked in Tokyo as art editor for digital and design magazines. Since joining TASCHEN, he has been building up the digital and media collection with titles such as *Animation Now!*, the *Advertising Now* series, the *Web Design* series, and *TASCHEN's 1000 Favorite Websites*.

 "This is a handy volume for designers and art directors, joining TASCHEN's many beau-

DO read this book— DON'T let it collect dust!

by Rob Ford



Have you ever wondered why your websites didn't quite match up to the success of your competitors or peers? Have you ever looked at other sites and thought: "Why didn't I think of that?" Well, let me open up a few new doors for you and some exciting new avenues for your online endeavours.

Firstly, let me give you a brief background on myself and the project I founded, Favourite Website Awards, and then I'll hand you over to many experts from around the world who will give you their unique perspective, insights and tips and tricks on how to achieve success online.

In 1997 I first started creating websites. Those were the days of animated GIFs and lake applets. Three years later I started to use Flash and began designing websites for small businesses who wanted to get on the whole inter-web bandwagon. In the same year, 2000, my small agency website, treecity, was chosen as a finalist for the UK's top web award, the Yell UK Web Awards, and the buzz surrounding the whole event was incredible.

In May 2000, I set up my own website awards project, Favourite Website Awards, with a sole focus on cutting edge web design and more specifically, sites using Flash. Favourite Website Awards quickly became recognised as FWA and eight years later it has grown into the most visited web award in history. With over 30 million site visits to date, FWA receives over one million site visits per month (and still rising). It has become widely recognised by the industry as the number one achievement for innovative web design through its Site Of The Year award. It was also named the number one web award in the world after winning the Best Web Awards Award from *The Chicago Tribune* in 2007, beating the likes of the Webby Awards and YouTube Video Awards.

The purpose of this book is to give you access to some of the best brains and most creative and forward thinking minds in the interactive world. There are contributors in this book who have won many of the world's top accolades for new media work, including Cannes Lions, Clio Awards, D&AD, FWA Site Of The Year, The One Show, Webby Awards, and more.

Guidelines for Online Success will act as your bible on how to go the extra mile when creating websites and marketing your ideas and projects. It will provide you with technology, programming and technical advice as well as giving you an insight into the best ways to manage content and the whole e-commerce side of things. You will gain unique perspectives from many different agencies across numerous countries, all of whom add to the wonderful mix of culture and creativity that makes the web such a colorful and inspiring place. For example, have you ever wondered why the Japanese have always been good at minimal expression? Maybe you have seen a weird and wacky website overflowing with character and personality that you will never forget? How about a website that boasts great logic and intelligent content management? Or even a website that just had incredibly clear sound playing on it? You can find out about all of these areas and many more, directly from the people who excel on these particular subjects.

Guidelines for Online Success is broken down into six chapters: Interface & Design; Marketing & Communication; Technology & Programming; Technical Advice; Content/Content Management; and E-Commerce.

Each chapter is introduced by someone we could all dream of having as a mentor and each chapter is broken down into a number of categories, all of which are individually introduced by different people, who are experts in their field from around the globe. Each category has three or four example websites, all hand picked by myself from my initial list of over two thousand award winning websites. They are what I would class as the best, most outstanding and influential examples of their kind.

Please remember that this book has been created to give you an extra edge when designing and developing and it is not an idiot's guide on how to build a website. This book is about how to succeed online and how you can gain an edge on your competitors and also win industry acclaim as well as respect from your peers.

Guidelines for Online Success has website examples from over thirty countries with contributions from people in more than twenty countries. This is a universal book for people all over the world, just as the Internet is itself.

Finally, the cherry on the cake of this book is the Dos and Don'ts, which you'll find in every category and these should become your mantra when designing and developing, as they will tell you what you should and shouldn't do. By following the advice of people who have gained worldwide recognition for their work, you too could soon start to see your client base growing and some industry awards for your new-found creativity.





 “*Jazzlife* is surely the most thorough and imaginative visual record of

Vinyl mania

Jazz LP covers from the 1940s to 1990s



JAZZ COVERS

Joaquim Paulo Fernandes / Ed. Julius Wiedemann / Softcover in a slipcase, format: 24 x 24 cm (9.4 x 9.4 in.), 400 pp.

ONLY € 29.99 / $ 39.99
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Opposite: *Sarah Vaughan,* The Explosive Side Of Sarah Vaughan. *Columbia, 1963*



This volume features a broad selection of jazz record covers, from the 1940s through the decline of LP production in the early 1990s. Each cover is accompanied by a fact sheet listing name, art director, photographer, illustrator, year, label, and more. Special features for jazz lovers include a top-15 favorite records list by leading jazz DJs **Michael Reinboth, Michael MacFadin, Russ Dewburry, Patric Forge**, and **Gerald Short**, as well as interviews with legendary jazz personalities **Rudy Val Gelder** (sound engineer who recorded for many labels such as Blue Note, Inpulse, and Prestige), **Creed Taylor** (founder of many labels and one of the best jazz producers ever, credited also for bringing bossa nova to the US and fusing it with jazz), **Michael Cuscuna** (Blue Note jazz producer and catalogue researcher, being responsible for its most successful re-editions), **Bob Ciano** (designer at the CTI Label, founded in the 70s by Creed Taylor, and one of the greatest cover designers ever), and **Ashley Khan** (writer, critic, and journalist for jazz whose books include *A Love Supreme*, *A kind of Blue*, and *The House that Trane Built*).

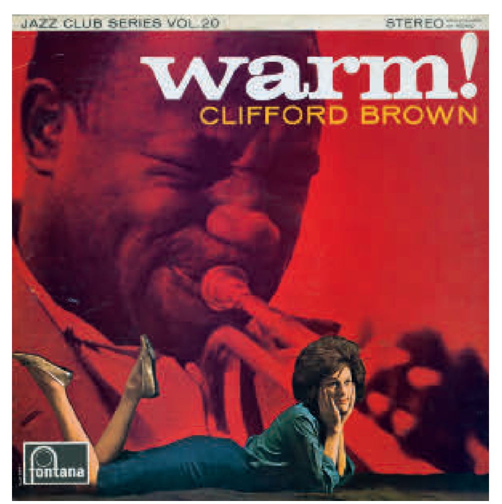
The editor: **Julius Wiedemann** was born and raised in Brazil. After studying graphic design and marketing, he moved to Japan, where he worked in Tokyo as art editor for digital and design magazines. Since joining TASCHEN, he has been building up the digital and media collection with titles such as *Animation Now!*, the *Advertising Now* series, the *Web Design* series, and *TASCHEN's 1000 Favorite Websites*.

The author: **Joaquim Paulo Fernandes** serves as a consultant for major labels and directs a number of radio stations in Portugal. George Duke, Marvin Gaye and John Coltrane inspired his passion for black music. He started to collect vinyl when he was 15, and often flies to London, Paris, New York, and São Paulo to enrich his collection of now over 25,000 jazz LPs. He lives and works in Lisbon and dedicates his free time to recuperating old and rare jazz recordings.

American jazz at mid-century that we'll ever see." —NEWSWEEK, *New York*

"I rarely heard the music in advance as I was trying to find images that were eye-catching."

Interview with Bob Ciano



As art director during the busiest years of Creed Taylor's CTI, Kudu and Salvation labels, Bob Ciano helped to construct CTI's signature style, designing covers for an incredible roster of jazz legends. The label's lush and intricate recordings called for covers that could visually match the perfected sounds pressed on the vinyl. Today you can still recognise a CTI record cover from twenty yards away. From the simple, clean layouts and wonderful Pete Turner photos, to the high-gloss laminated finish, CTI's packaging looked more like a luxury gift presentation than a record jacket. The cover designs do as much to capture CTI's time and place as do the recordings themselves. Bob Ciano's illustrious career as an art director has seen him shape the design and layout of many renowned publications such as *Life*, *The New York Times*, *Esquire*, *Travel + Leisure*, *Encyclopaedia Britannica*, *The Industry Standard*, *Forbes ASAP*, and *Opera News*. Bob is also Adjunct Professor of Graphic Design and Illustration at California College of the Arts (CCA).

Can we talk a little about how you started working for CTI?
I officially became the art director in the early 70's. Before that I'd already done some covers for Columbia. I then did some freelance work for Creed [Taylor], and then he hired me. I stayed there for three years. It was a terrific job.

Are there any particularities to being a designer in the record business? Is it difficult?
It was difficult at Columbia because the artists had a lot of say on the covers. But with Creed they couldn't get involved at all. They were happy just to have covers at all. I could pretty much do what I wanted.

This is a dream for any designer... to have total independence.
I used to show them what I was doing, but they were all so polite that they just said it was terrific. I wasn't used to that.

Were the musicians involved in the design process? Did they ever make any suggestions to you?
Hardly ever. I would show them things for them to react to, but very rarely did they come up with any visual suggestions.

When did you meet Creed Taylor?
He called me because I had been working with Pete Turner, the photographer. I was on a ladies' magazine called *The Red Book*. They were looking for someone else to do the covers, and I had already done a few. Creed was expanding the office and needed a full-time art director. So he offered me the job.

Was he easy to work with?
He was soft spoken and very easy to work with.

Creed also had a reputation for not worrying too much about costs. Is this true?
He had very expensive tastes. You spent what you needed to spend to get the job done right. That's why the album covers were all fold out—and very well printed, much better printed than in most companies.

Did CTI have a marketing budget?
If they had a budget nobody knew what it was. I would tell him if something would be very expensive and I don't think he ever said no. The whole office was like that. The physical set up in the Rockefeller Center was beautifully designed offices with beautiful furniture. Everything had to be the best.



CTI had a very unique style and image, which was very modern for its time. Now the hip hop generation is rediscovering labels like CTI with its image that you helped to create. This must be very flattering for you?
It's strange because in the last couple of years I've been called by people who collect CTI records and covers. And I know from friends that DJs are using them as well. When we were doing it we didn't have any idea of what was happening, we were just doing what we thought was right.

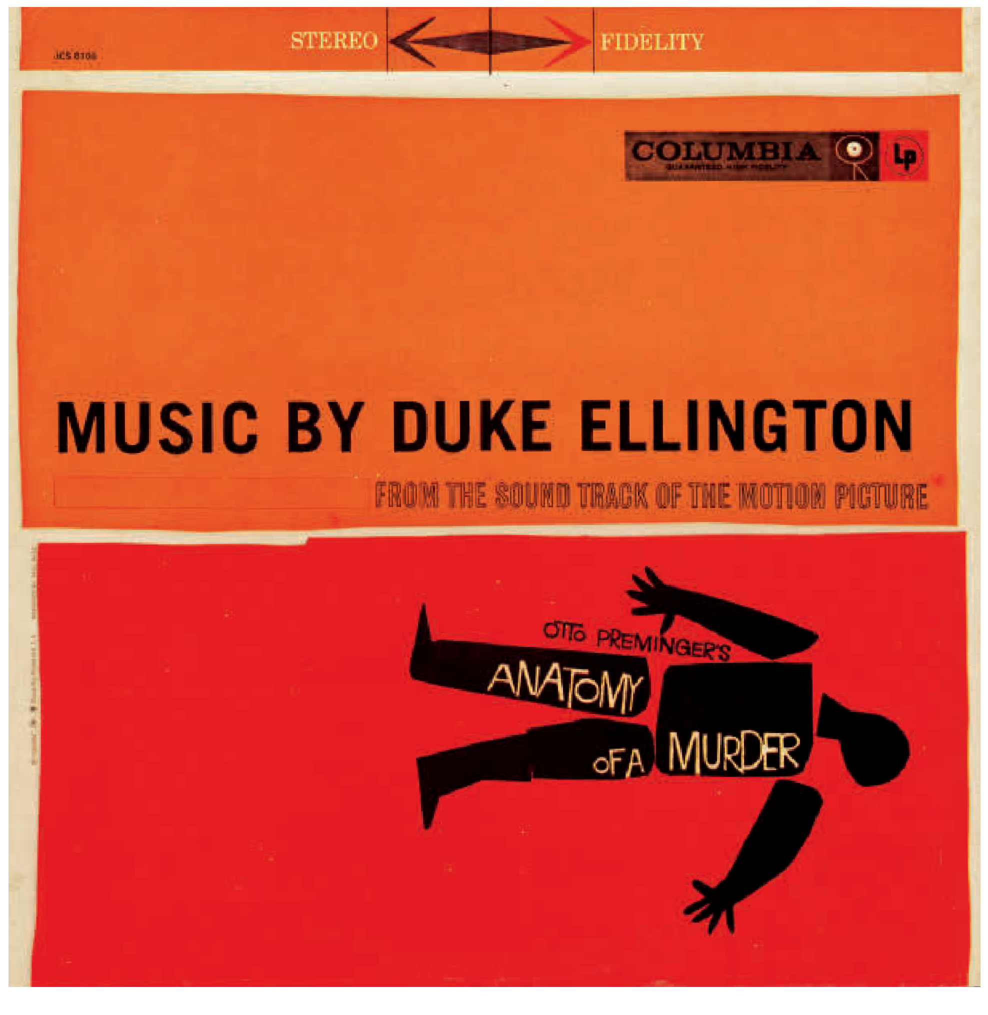
Can you describe the daily life at CTI?
Musicians were all around. People hung out in the art department because it was a big space. We would talk about forthcoming albums and maybe about what the



titles would be. Then I would go out working with a small group of photographers and illustrators, trying to find images that might work as covers. I rarely heard the music in advance as I was trying to find images that were eye-catching. It was a small company and we had a very little promotional budget.

What would you do to make people stop and stare at a CTI record in a store?
The covers were used to promote the records in a big way. We used to print extra copies of just the cover and would send them out to stores who put them out on display. We used to give those out for free. Then we started selling the covers—just the image on the printed paper. I think they were sold for a dollar. A lot of people started collecting the covers.

Top: *Clifford Brown,* Warm! *Fontana. Design: Studio Jan Van Hengel* ***Center:*** *Miles Davis,* Birth Of The Cool. *Capitol, 1949. Photo: Aram Avakian* ***Bottom left:*** *Stan Getz/Zoot Sims,* The Brothers. *Prestige, 1949. Design: David Stone Martin* ***Bottom right:*** *Cannonball Adderley,* Cannonball's Sharpshooters. *Emarcy, 1959*



Did you miss your time at CTI, when you finally left?
I did, but I had already had enough of it. I got the opportunity to become art director for *Esquire*—and it was too good to turn down.

Did you ever work for another record company after leaving CTI?
No, I stayed in magazines. After *Esquire* I went on to become art director for *Life* magazine.

Is there anything you miss most about working at CTI?
I miss the interaction with the musicians, and I miss hearing them as well. I'd often go to wherever they were playing in NY and listen to them. Not so much with covers in mind, but just to get a sense of what they were doing. Occasionally you work in a place where everyone is right and this was a place that was like that. Doesn't happen too often. Part of it was because Creed was very easy to work with.

Can you pick out any recollections of other record label designers at that time?
Yes, there was a really wonderful group of covers done at Riverside. When I worked at Columbia records, which was my first job in design, the art director who I worked for was Reid Miles. So I kind of had a good role model.

You also designed covers for Creed's other labels like Kudu and Salvation?
Creed started Kudu and Salvation, which was a gospel label, while I was there. For Kudu we used a lot of illustration and different photographers. The covers were beautifully printed.

Was Kudu's image different from CTI's?
It had more of a lustred look. I set up a style which was distinctive. Each album was numbered, Kudu one, Kudu two, and so on.

How do you feel when you go to a record shop these days and see the CTI catalogue on CD rather than vinyl?
Sad. They're too small. As a designer you can't make much of a statement on a CD package. There are very few CD packages that are really distinct. The only ones that come to my mind is the stuff that Radiohead does. But as far as the jazz catalogue goes, it's very hard to do much on that size.

Can you remember the working process for designing an album cover? Let's take Prelude by Deodato as an example.
That's the one with the green cover! That had the 2001 theme on it, I remember. The process was pretty much the same for each one. Creed and I, along with some of the other people in the promotional department, would sit around just talking about the records that would be recorded that month. There were usually several. I'd go out and start thinking about what images I could use; either by photographing something myself, or I'd go to a photographer I worked with regularly to see if they had any existing images that weren't being used. Then I would make up two or three versions for each cover... show them to Creed and he would make a decision, usually picking one or two from the group. I rarely had to go back and do a whole bunch more. From there I'd put it together for the printer. The only thing I'd have to wait for would be the titles for the different tracks, which weren't often decided until late.

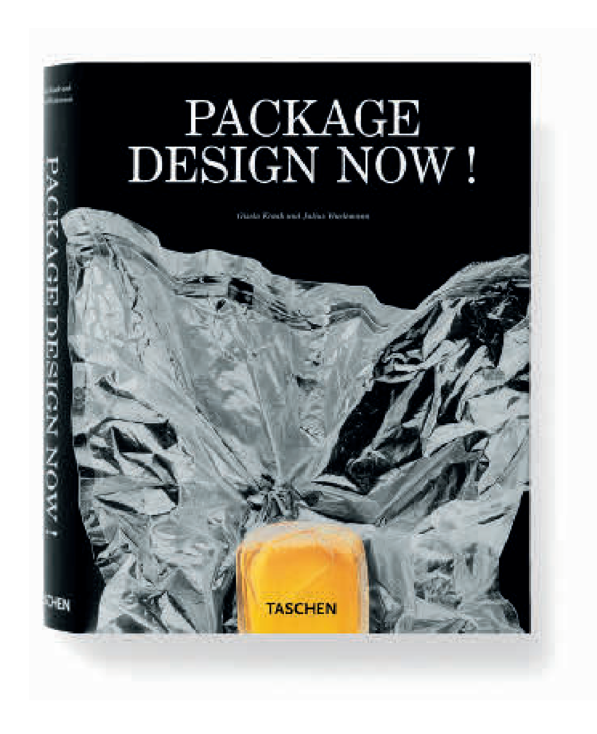
Out of all the covers you designed, do you have any favourites?
I think that all the ones for Hubert [Laws] just happened. There's one called Afro-Classic. Then there was a Randy Weston cover (Blue Moses) with a big image of a man's face. We did it in different colors. I liked it a lot.



Top:** Duke Ellington,* Anatomy Of A Murder. *Columbia, 1959. Saul Bass* ***Bottom: *Archie Shepp,* The Magic Of Ju-Ju. *Impulse. Design: Robert & Barbara Flynn. Photo: William E. Levy, 1967*

The proof is in the package

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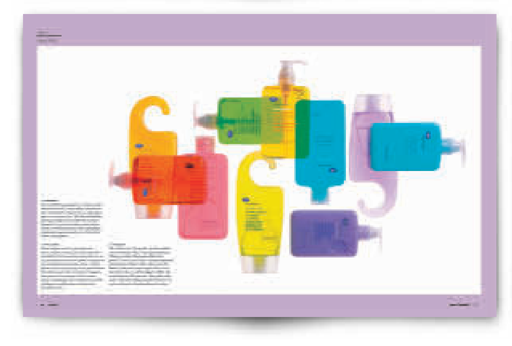
Opposite: *Jewellery packaging set, 2005. Design: Esteban Salgado*

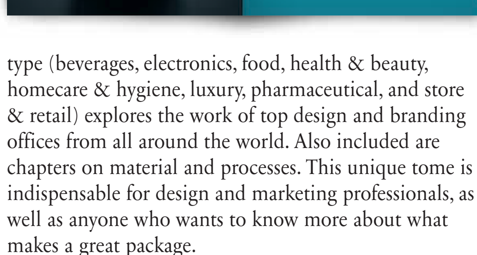














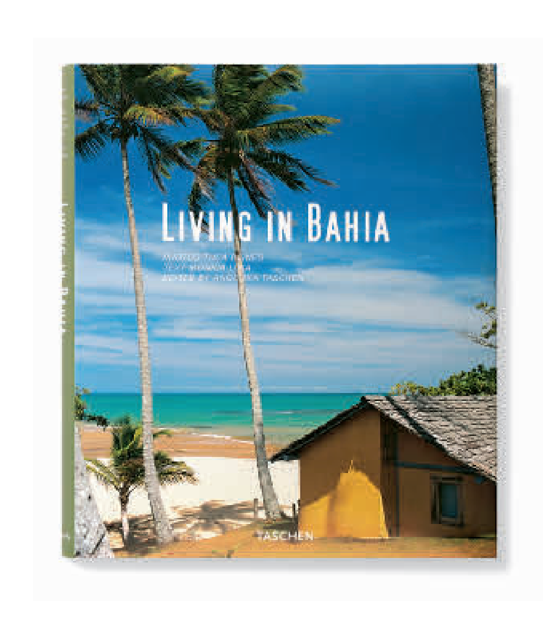
No other book on the market explores global contemporary packaging to the extent and detail that *Package Design Now!* does. Practically everything you buy comes in some sort of package—some are just functional, while others strive to be as innovative, elegant, and eye-catching as possible. This book features eye-catching package icons from Apple iPhone to De Beers diamonds, that reveal the hard work dedicated to deliver these products with intense appeal, including in-depth case studies about package design developments, giving readers a peek at the way packaging is made and designed. This encyclopedic resource, divided into chapters by type (beverages, electronics, food, health & beauty, homecare & hygiene, luxury, pharmaceutical, and store & retail) explores the work of top design and branding offices from all around the world. Also included are chapters on material and processes. This unique tome is indispensable for design and marketing professionals, as well as anyone who wants to know more about what makes a great package.

The editors: **Julius Wiedemann** was born and raised in Brazil. After studying graphic design and marketing, he moved to Japan, where he worked in Tokyo as art editor for digital and design magazines. Since joining TASCHEN, he has been building up the digital and media collection with titles such as *Animation Now!*, the *Advertising Now* series, the *Web Design* series, and *TASCHEN's 1000 Favorite Websites*.
Gisela Kozak was born in Buenos Aires, Argentina, where she graduated as a product designer. After a decade of working experience, she went on to complete her PhD studies in Japan on package design, moving subsequently to London, where she is a consultant. Kozak is also a frequent writer on the subject and a lecturer on design.

 “This ‘Who's who’ in the world of illustration has the ‘Wow’ effect on virtually



Tudo bem in Bahia



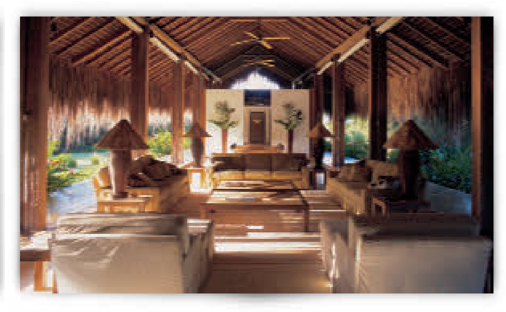
Opposite: *Fazenda Barra do Caby, Prado, Brazil*
Photo © Tuca Reinés

LIVING IN BAHIA
Ed. Angelika Taschen / Photos: Tuca Reinés / Hardcover, format: 26 x 30.2 cm (10.2 x 11.9 in.), 200 pp.

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Seen from the sea, Bahia's coast still resembles what the Portuguese found 500 years ago when they first arrived. The tree-lined, white-sand desert beaches and warm, clear waters continue to attract more tourists every year. Bahia's regional architecture makes use of native materials, conveying a natural harmony with the local climate and nature, and is distinguished by the clear influence of the three cultures in the region (indigenous, Portuguese, and African). Bahia is one of the most interesting states in Brazil, notable for its cultural history, music, art, cuisine, and, most famously, its laid-back lifestyle and architecture which have turned Bahia into a favorite destination for travelers from around the world. We have searched high and low for Bahia's loveliest homes and locations, from typical fishermen's huts to sophisticated modern homes. Highlights include the house of Brazil's most brilliant and prodigious singer and composer Caetano Veloso in Salvador, a treehouse by sculptor and environmentalist Frans Krajcberg, an experimental house with a bamboo roof, and a house perched on a cliff built by artist João Calazans.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on architecture, photography, design, contemporary art, interiors, and travel.

The photographer: **Tuca Reinés** is a native and resident of São Paulo. For over 20 years he has been a frequent contributor to magazines such as *Vogue*, *Casa Vogue* Brasil, and *Wallpaper**, among others. He is the photographer of several architectural books as well as TASCHEN's *Great Escapes South America*. His work has also appeared in many publications, including TASCHEN's first volume of *Seaside Interiors*.

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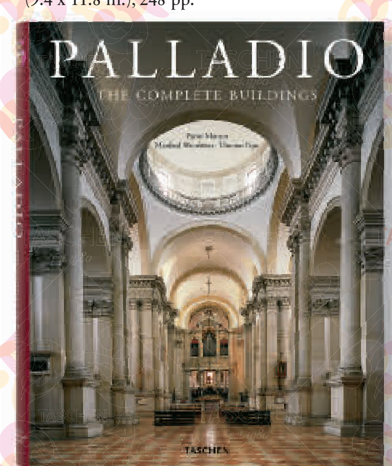
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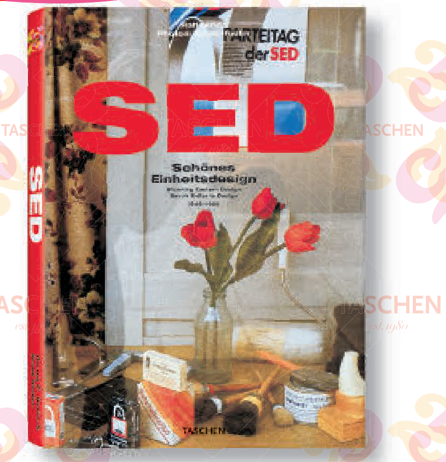
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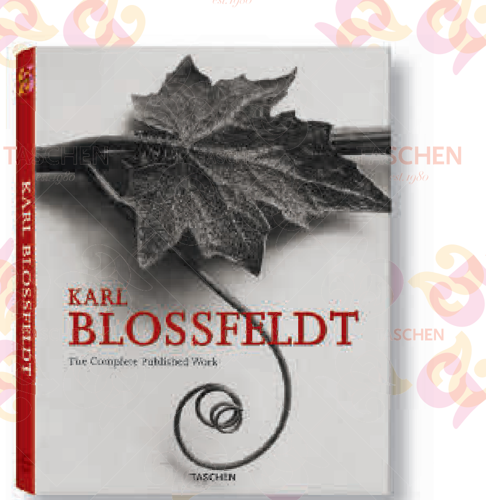
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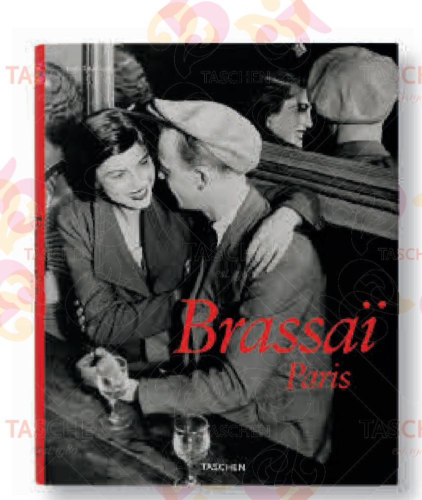
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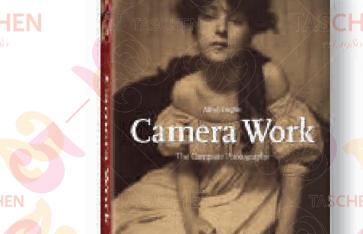
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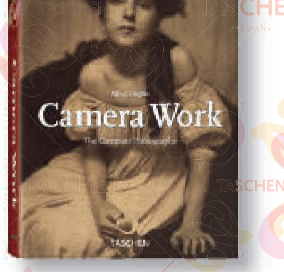
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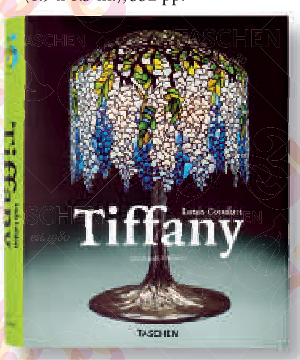
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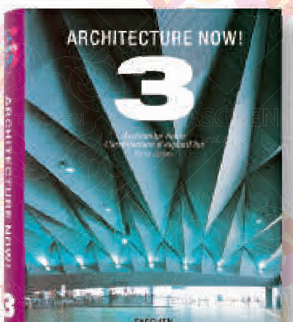
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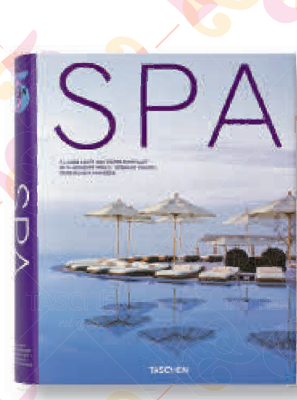
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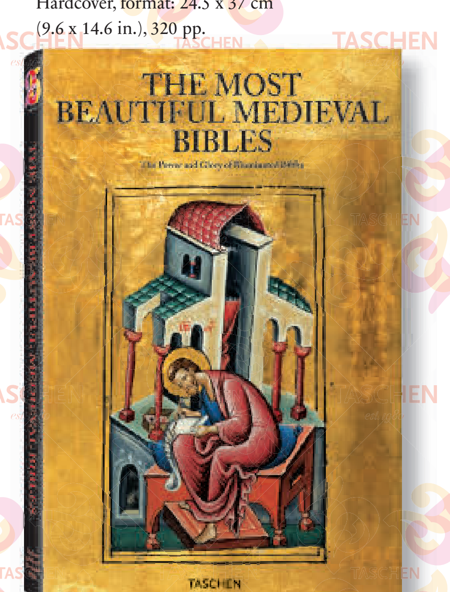


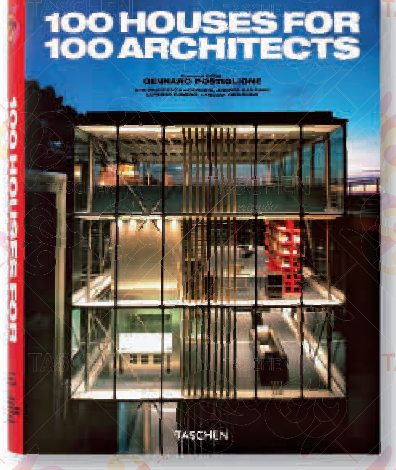
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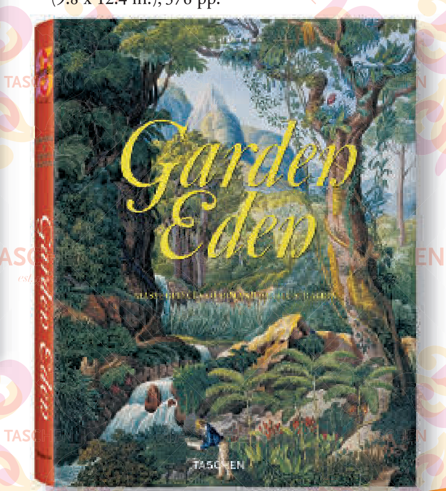
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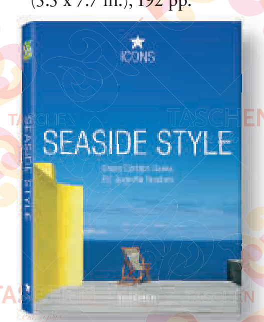




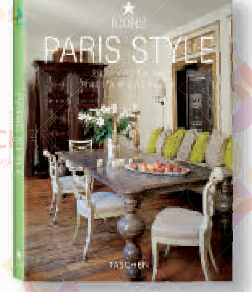
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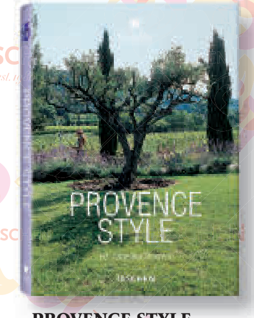
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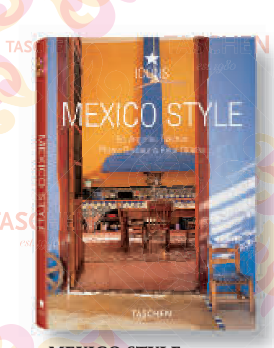
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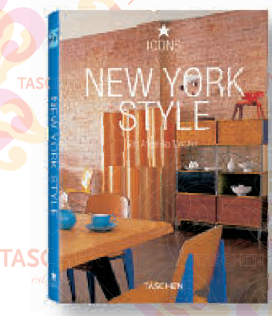
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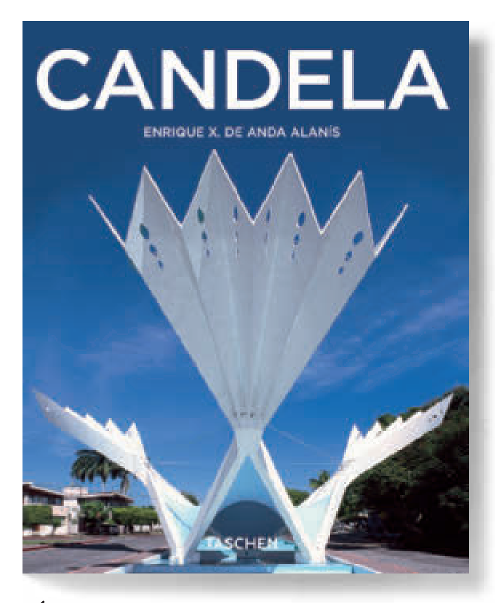


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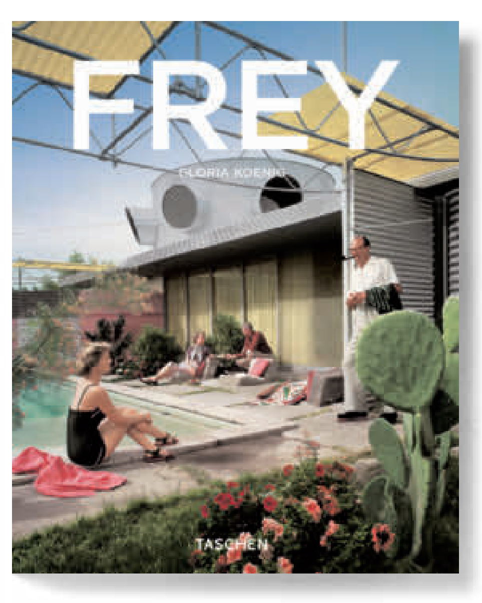
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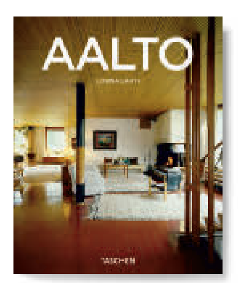
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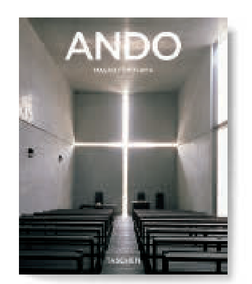
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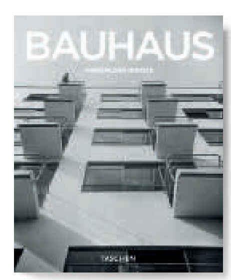
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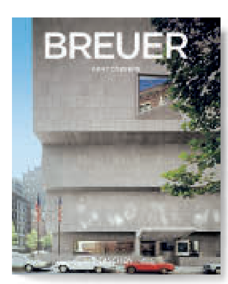
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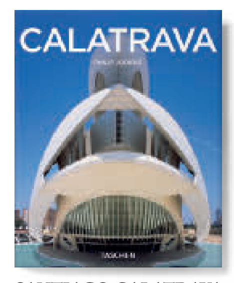
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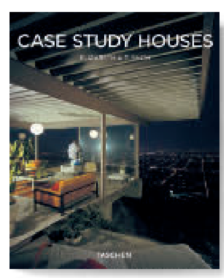
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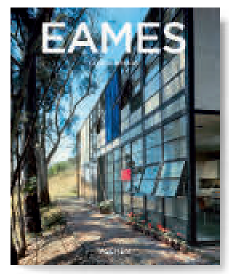
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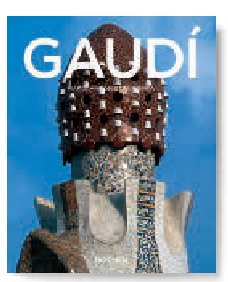
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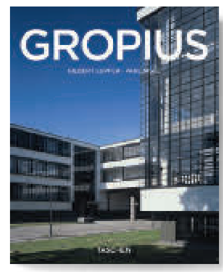
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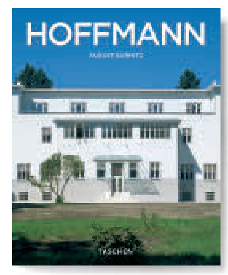
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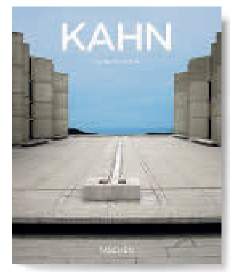
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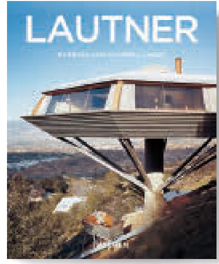
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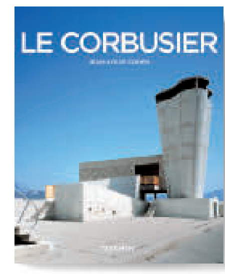
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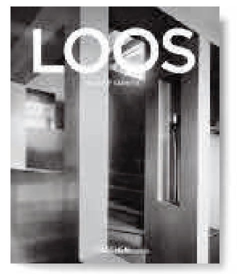
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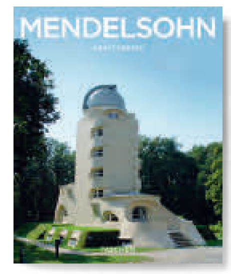
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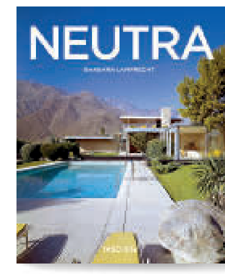
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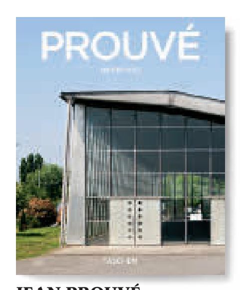
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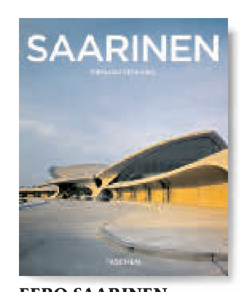
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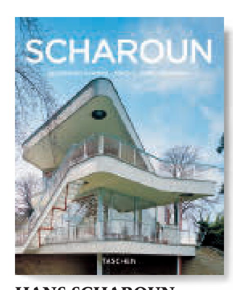
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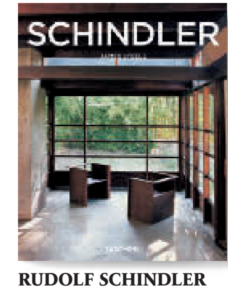
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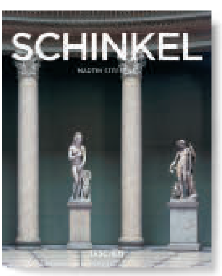
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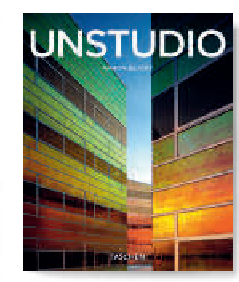
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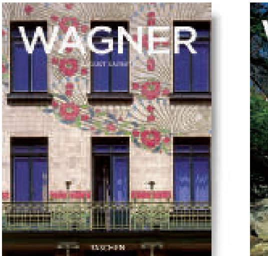
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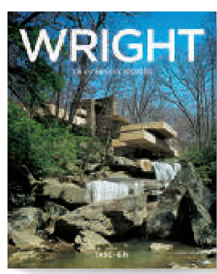
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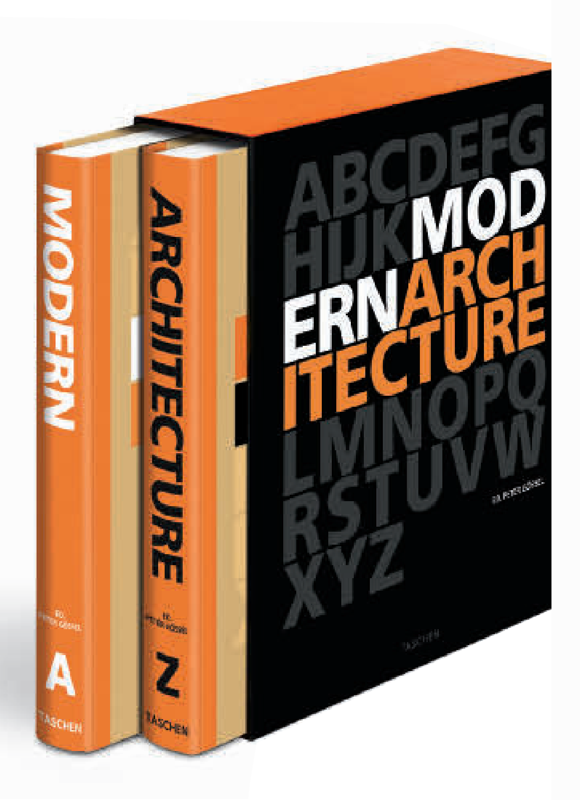
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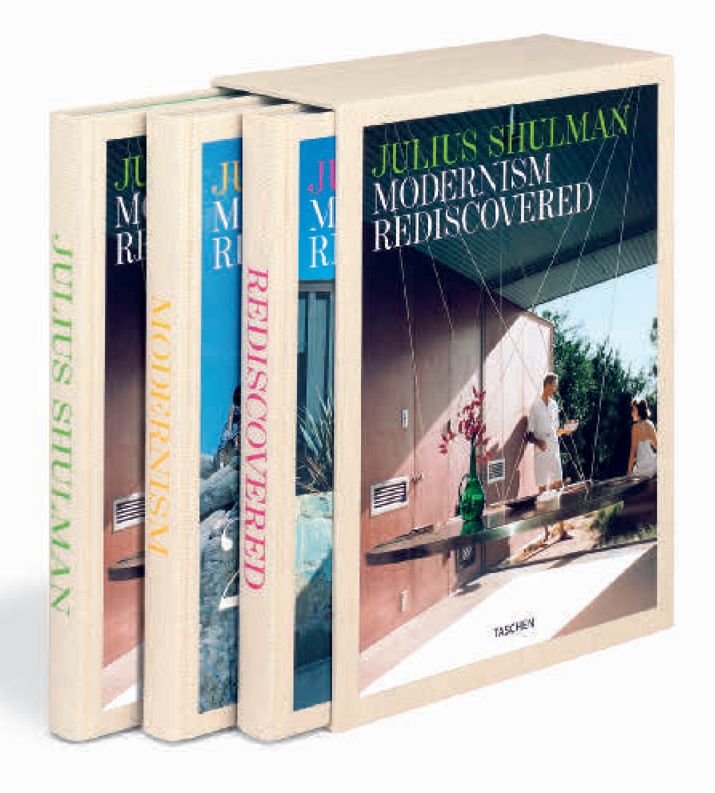
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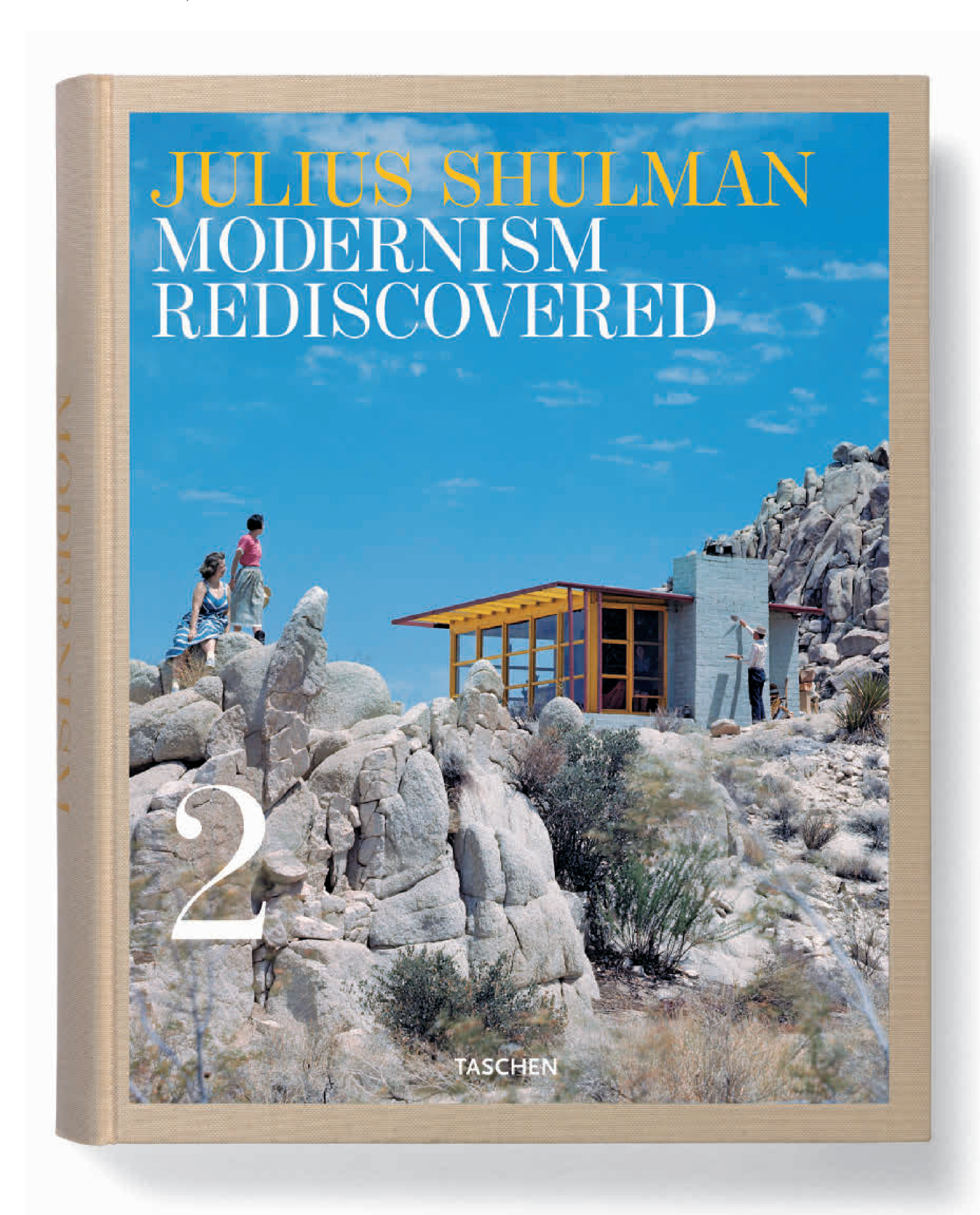
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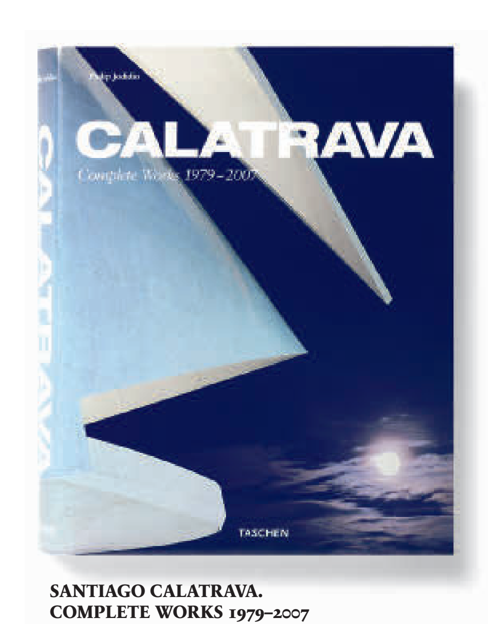


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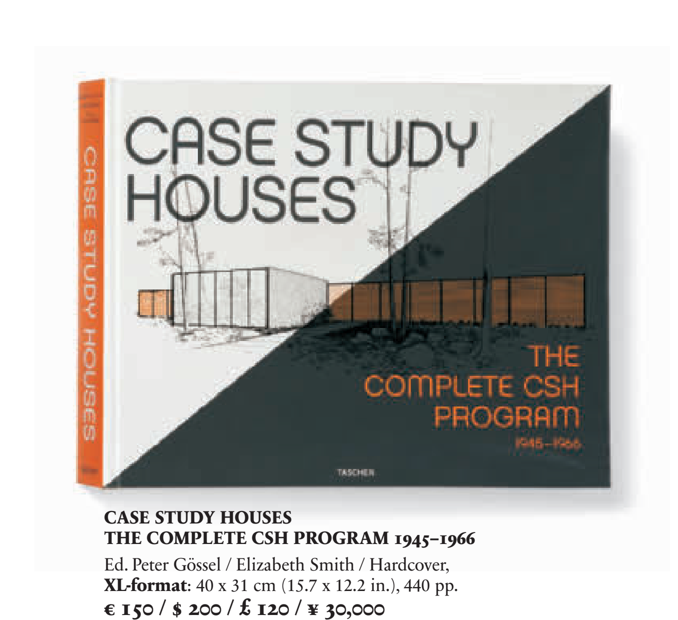
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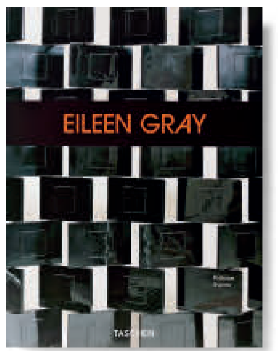
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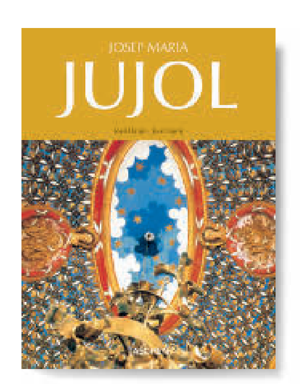
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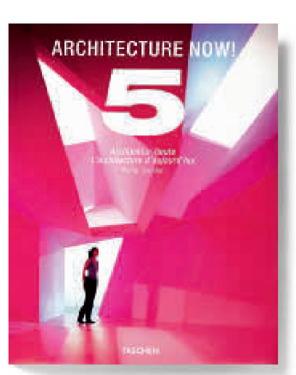
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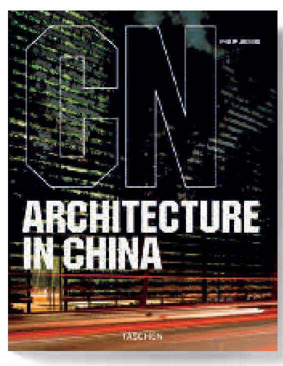
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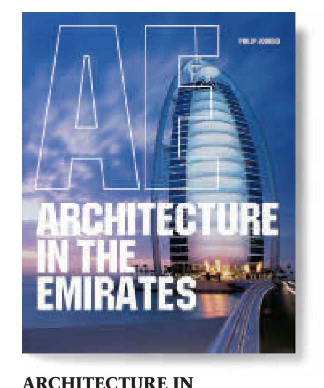
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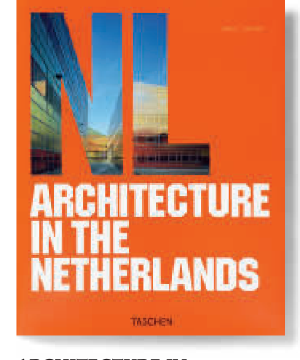
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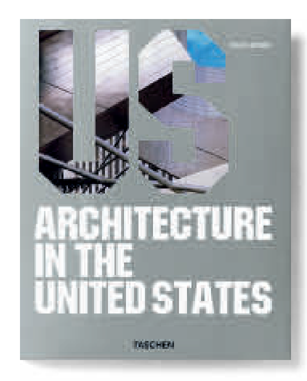
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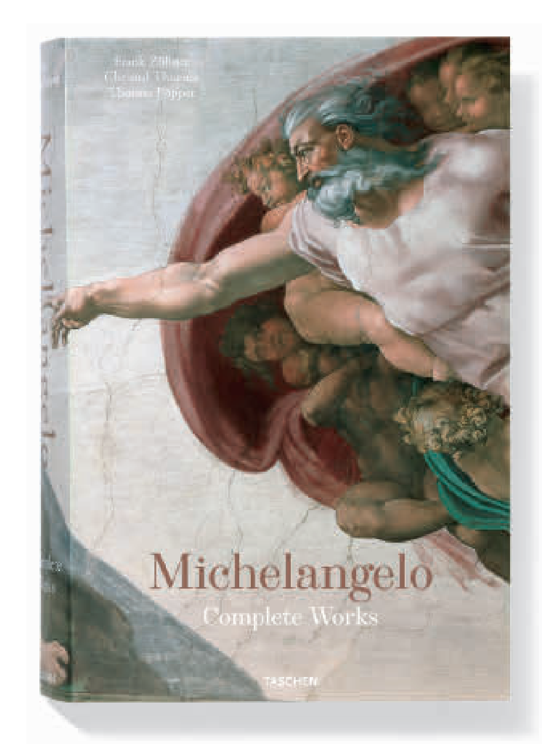
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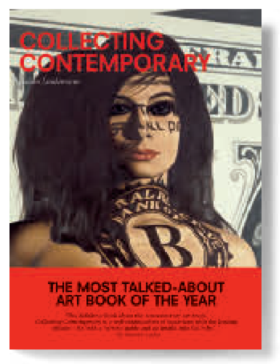


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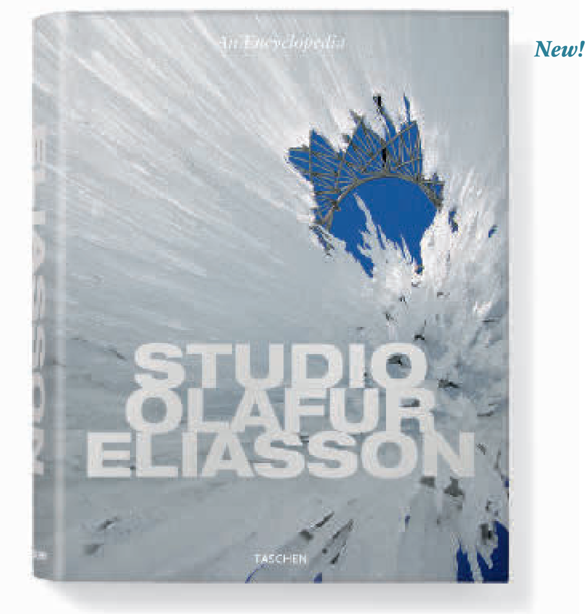
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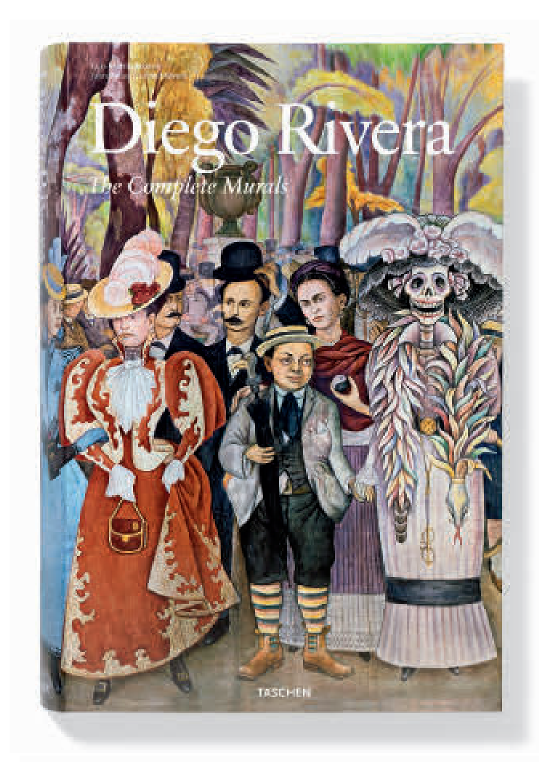


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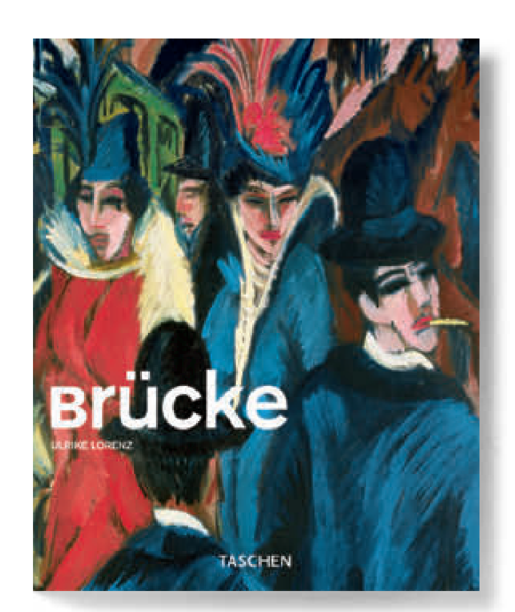
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BRÜCKE
Color and clash: the height of German expressionism
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The "Brücke" (established in Dresden in 1905) is, together with the Blauer Reiter in Munich, the most important movement in German expressionism. Meaning "the bridge" in German, "Brücke" refers to Nietzsche's belief that humanity has the potential to make a bridge to a perfect future; more concretely, the movement formed a bridge between neo-romantic and expressionist painting. This book covers the work of founding members Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff, and Fritz Bleyl, as well as works by their friends, such as Emil Nolde and Otto Mueller. Divided into four main categories (self-portraits and portraits of friends, nudes in the studio and in nature, men in the cities, and war and apocalyptic themes) this volume provides a stimulating overview of the movement.





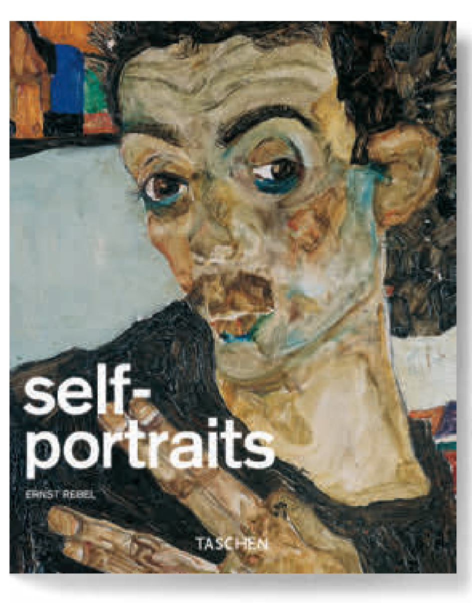


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The landscape from Renaissance to Pop
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Me, myself, and I
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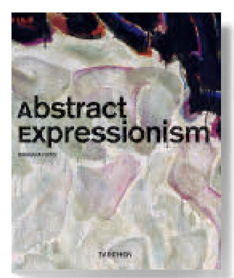


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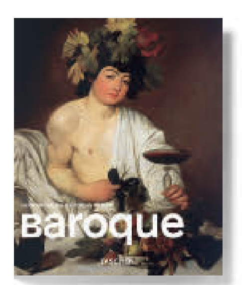


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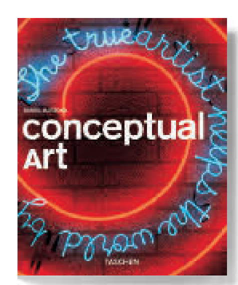
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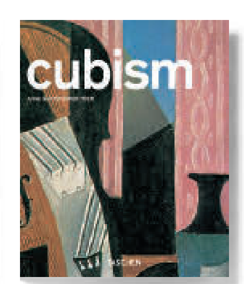
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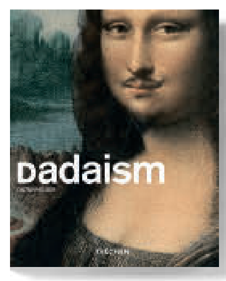
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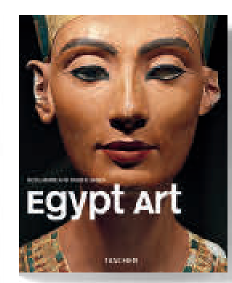
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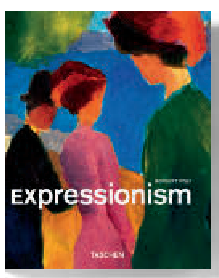
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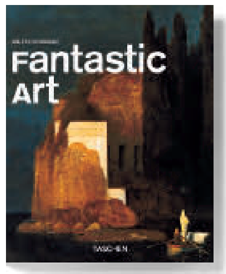
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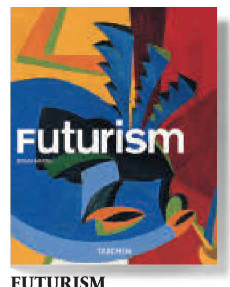
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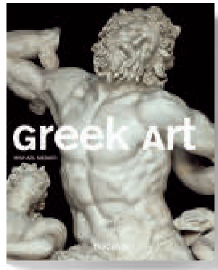
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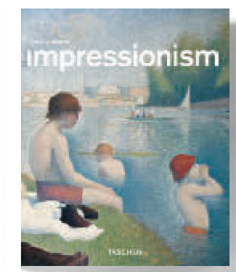
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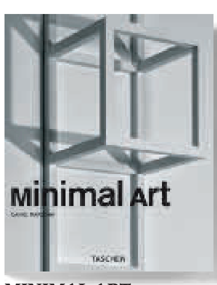
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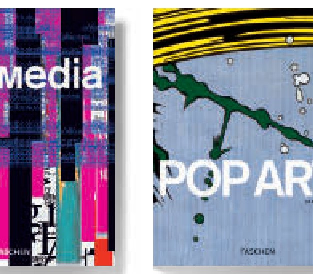
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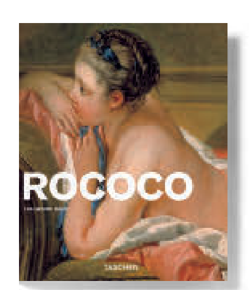
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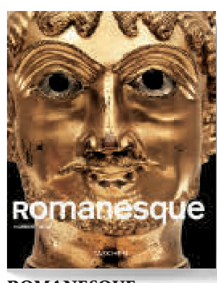
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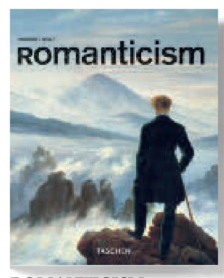
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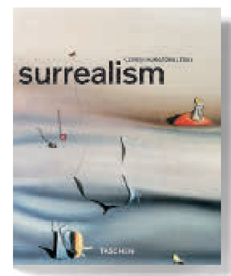
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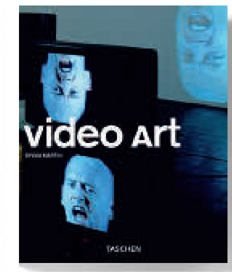
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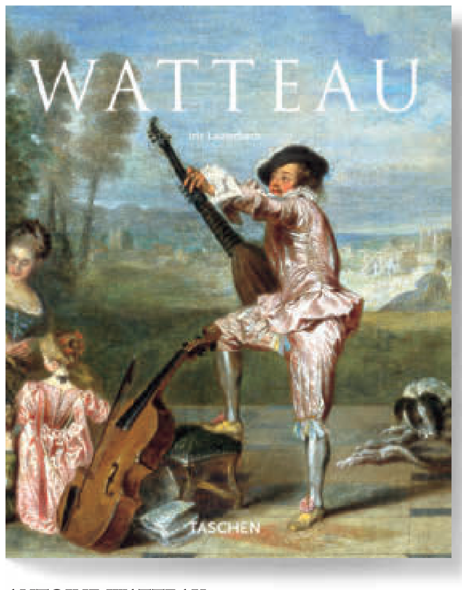
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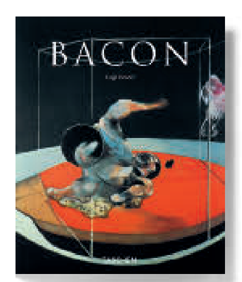


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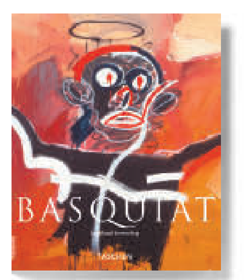
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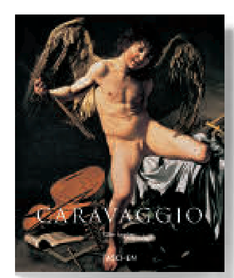
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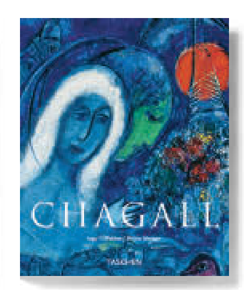
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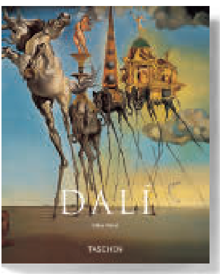
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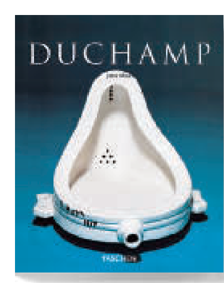
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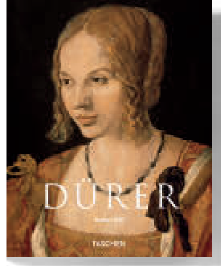
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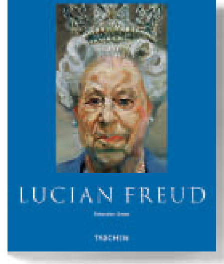
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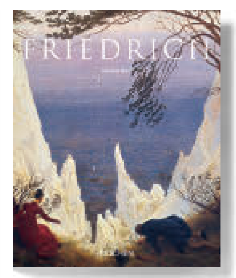
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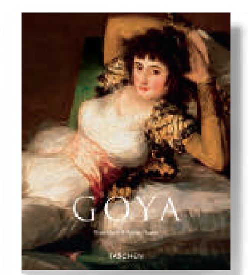
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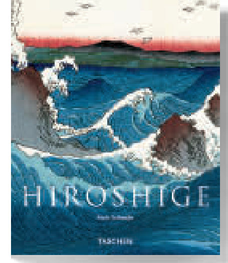
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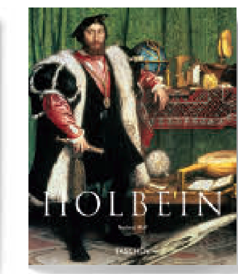
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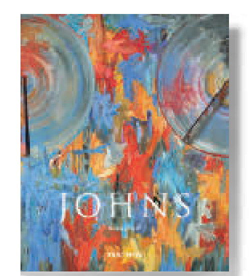
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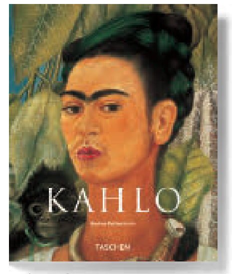
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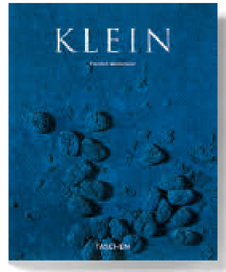
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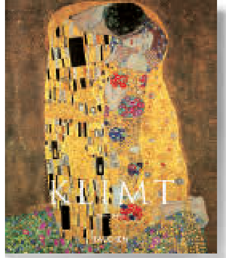
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Barbara Hess



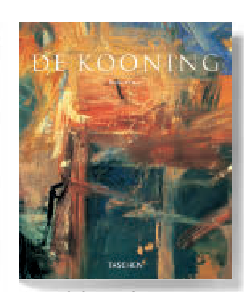
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Andrea Kettenmann



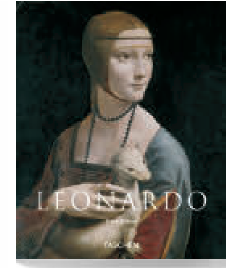
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Hannah Weitemeier



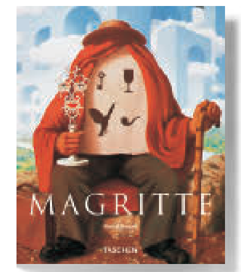
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Gilles Néret



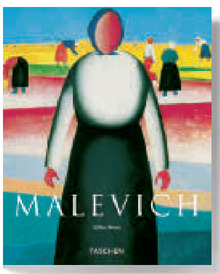
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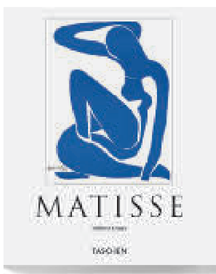
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Frank Zöllner



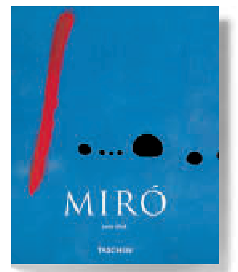
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Marcel Paquet



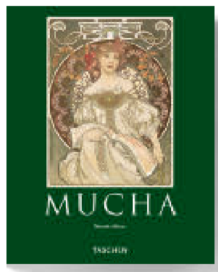
MALEVICH
Gilles Néret



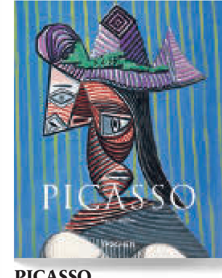
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Volkmar Essers



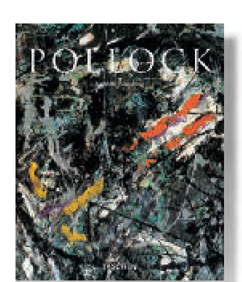
MIRÓ
Janis Mink



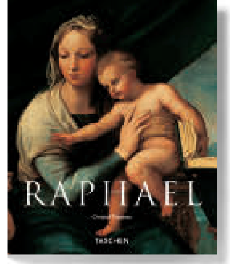
MUCHA
Renate Ulmer



PICASSO
Ingo F. Walther



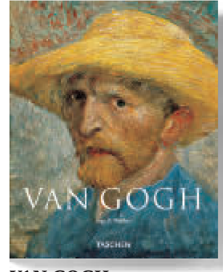
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Leonhard Emmerling



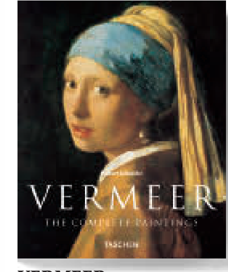
RAPHAEL
Christof Thoenes



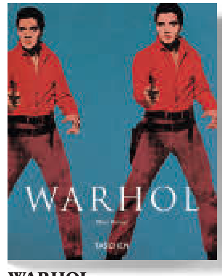
RUBENS
Gilles Néret



VAN GOGH
Ingo F. Walther



VERMEER
Nobert Schneider



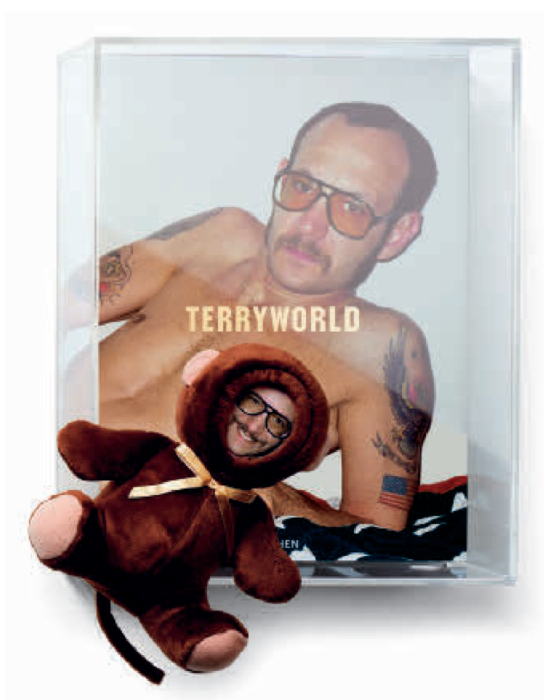
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—JAZZWISE MAGAZINE, *London*



WILLIAM CLAXTON. JAZZLIFE
Photos and introduction: William Claxton / Text: Joachim E. Berendt / Hardcover in a cloth-covered box, 4 ultrachrome prints, CD, **XXL-format:** 29.1 x 40.7 cm (11.5 x 16 in.), 696 pp.
Limited to 1,000 numbered copies, signed by William Claxton and accompanied by four numbered and signed ultrachrome prints in the size 50 x 60 cm (19.6 x 23.6 in.)
€ 1,000 / $ 1,500 / £ 750 / ¥ 200,000



"Terryworld is a pastiche of sexuality at its most raw and licentiousness at its finest. It's a brilliant and clever masterpiece."
—CITY MAGAZINE, *New York*

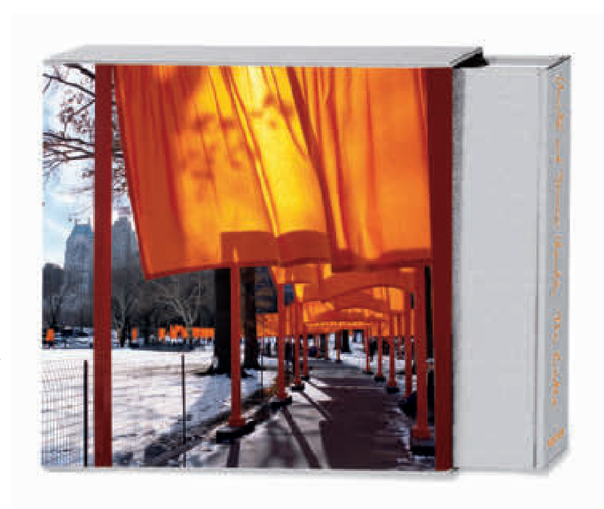
TERRY RICHARDSON. TERRYWORLD
Ed. Dian Hanson / Hardcover, format: 26 x 34 cm (10.2 x 13.4 in.), 288 pp.
Limited to 1,000 numbered copies, signed by Terry Richardson, packaged in an acrylic box and comes with a Terrybear and one of four numbered and signed photographic prints in the size 25.5 x 33 cm (10 x 13 in.) in limited editions of 250 each
€ 500 / $ 700 / £ 400 / ¥ 100,000

"Ford's paintings blur the line between animals and humans as they open the doors

Artists’ Editions

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CHRISTO AND JEANNE-CLAUDE
THE GATES, CENTRAL PARK, NEW YORK CITY, 1979–2005
Hardcover in a slipcase, format: 29 x 27 cm (11.4 x 10.6 in.), 968 pp., 2,445 illustrations
Limited to 5,000 numbered copies, signed by Christo and Jeanne-Claude and photographer Wolfgang Volz. Each copy comes with a 24 x 24 cm (9.4 x 9.4 in.) piece of the fabric used for the work of art.
€ 350 / $ 500 / £ 300 / ¥ 70,000



New!

JOSEF HEINRICH DARCHINGER
WIRTSCHAFTSWUNDER
GERMANY AFTER THE WAR 1952–1967
Photos: Josef Heinrich Darchinger / Text: Klaus Honnef / Editor: Frank Darchinger / Hardcover in a slipcase, with an original signed and numbered photograph. **Limited to 1,000 copies, all numbered and signed by the photographer, XL-format**: 39.6 x 33 cm (15.6 x 13 in.), 290 pp.
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“A big, black Mercedez-Benz of a book … Riefenstahl’s photographs preserve a mythic vision of this Eden before the fall, a romantic lost world, captured in images as powerfully seductive as the artist herself.”

—V MAGAZINE, *Los Angeles*

AFRICA. LENI RIEFENSTAHL
Ed. Angelika Taschen / Interview by Kevin Brownlow
Hardcover in a box, **XXL-format:** 34.5 x 50 cm (13.4 x 19.7 in.), 564 pp. **Limited edition of 2,500 numbered copies, signed by Leni Riefenstahl.**
€ 2,500 / $ 3,500 / £ 1,900 / ¥ 500,000



to a world of fantasy, dreams, and nightmares.” —FLORIDA INTERNATIONAL MAGAZINE, *Miami, on* Walton Ford. Pancha Tantra

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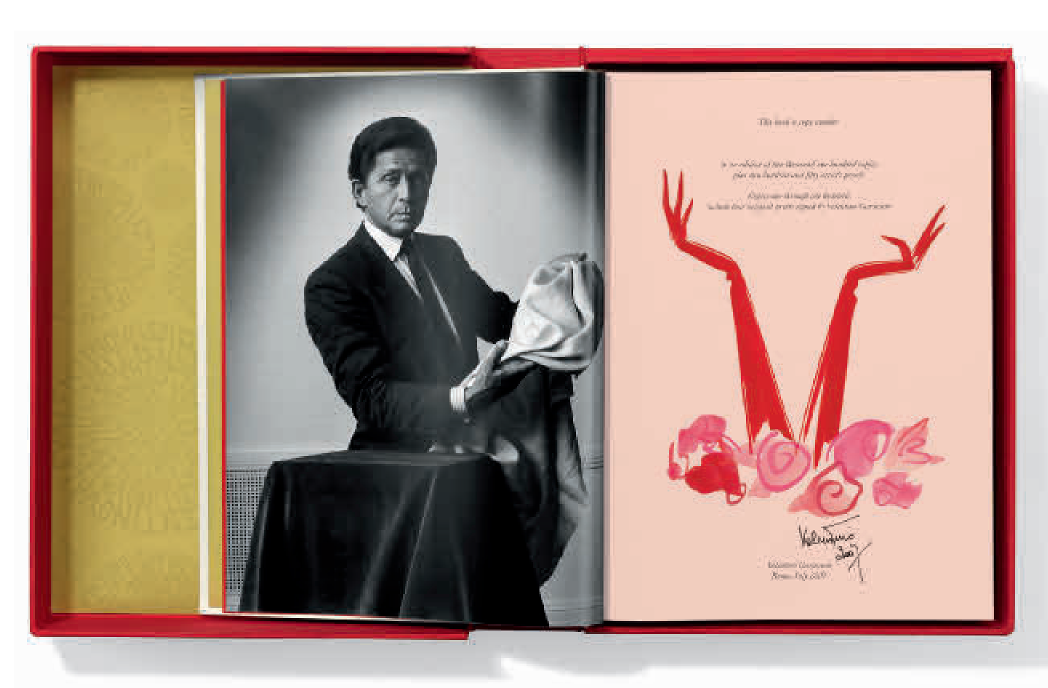
ARAKI
Interview by Jérôme Sans / **Limited edition of 2,500 numbered copies, signed by Araki** / Hardcover in a box, **XXL-format:** 34.5 x 50 cm (13.4 x 19.7 in.), 636 pp.
€ 2,500 / $ 3,500 / £ 1,900 / ¥ 500,000



VANESSA DEL RIO
FIFTY YEARS OF SLIGHTLY SLUTTY BEHAVIOR
Dian Hanson / Hardcover in a clamshell, DVD, **XL-format**: 30 x 30 cm (11.8 x 11.8 in.), 640 pp.

CRUMB EDITION, No. 1–200
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VANESSA DEL RIO, No. 201–1,500
Limited to 1,300 numbered copies, signed by Vanessa del Rio.
€ 500 / $ 700 / £ 400 / ¥ 100,000

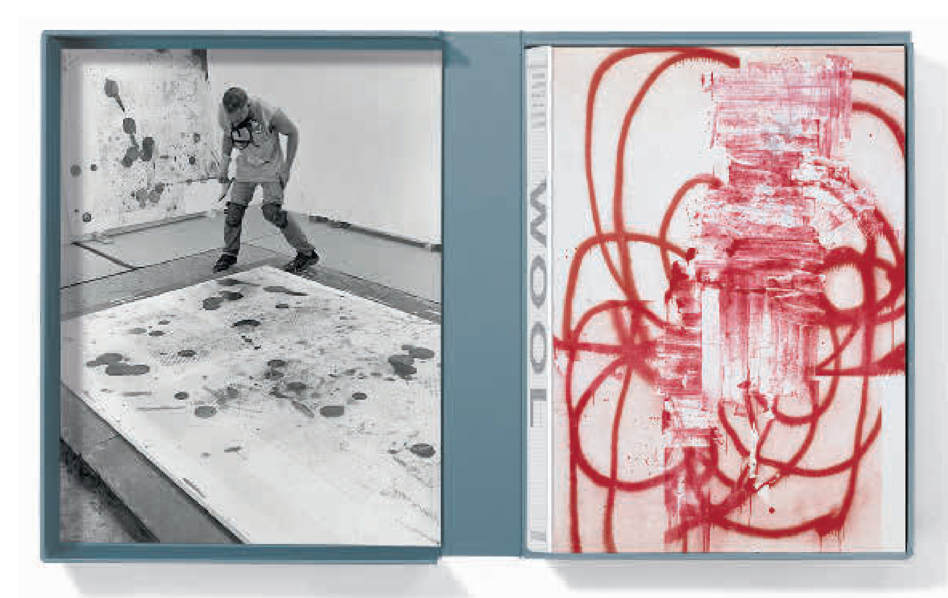


VALENTINO
Ed. Armando Chitolina / Matt Tyrnauer / Suzy Menkes / Hardcover in a clamshell box, **XXL-format**: 33 x 44 cm (13 x 17.3 in.), 738 pp.

ART EDITION, No. 1–100
Accompanied by four prints of original drawings from the 1950s and 1960s, all signed by Valentino, and authenticated with a stamp on the back. Features gilt-edged pages and is covered in an elegant book cloth with six-color silkscreen printing. Comes in a clamshell box finished in silk cloth. **Limited edition of 100 numbered copies, signed by Valentino Garavani and accompanied by four numbered and signed prints.**
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VALENTINO, No. 101–2,100
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New!

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Ed. Hans Werner Holzwarth / Hardcover, finished in book-cloth, packaged in a cloth-covered clamshell box, **XL-format**: 33 x 44 cm (13 x 17.3 in.), 402 pp.

ART EDITION, No. 1–100
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For details please visit our website.

CHRISTOPHER WOOL, No. 101–1,100
Limited to 1,000 numbered copies, each signed by Christopher Wool.
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GOAT
A TRIBUTE TO MUHAMMAD ALI
Ed. Benedikt Taschen / Principal photography Howard L. Bingham and Neil Leifer / Hardcover in a box, **XXL-format**: 50 x 50 cm (19.7 x 19.7 in.), 792 pp.

CHAMP'S EDITION, No. 1–1,000
Limited to 1,000 numbered copies, signed by Muhammad Ali and Jeff Koons. Accompanied by four gallery-quality silver gelatine prints signed by photographer Howard L. Bingham and Muhammad Ali.
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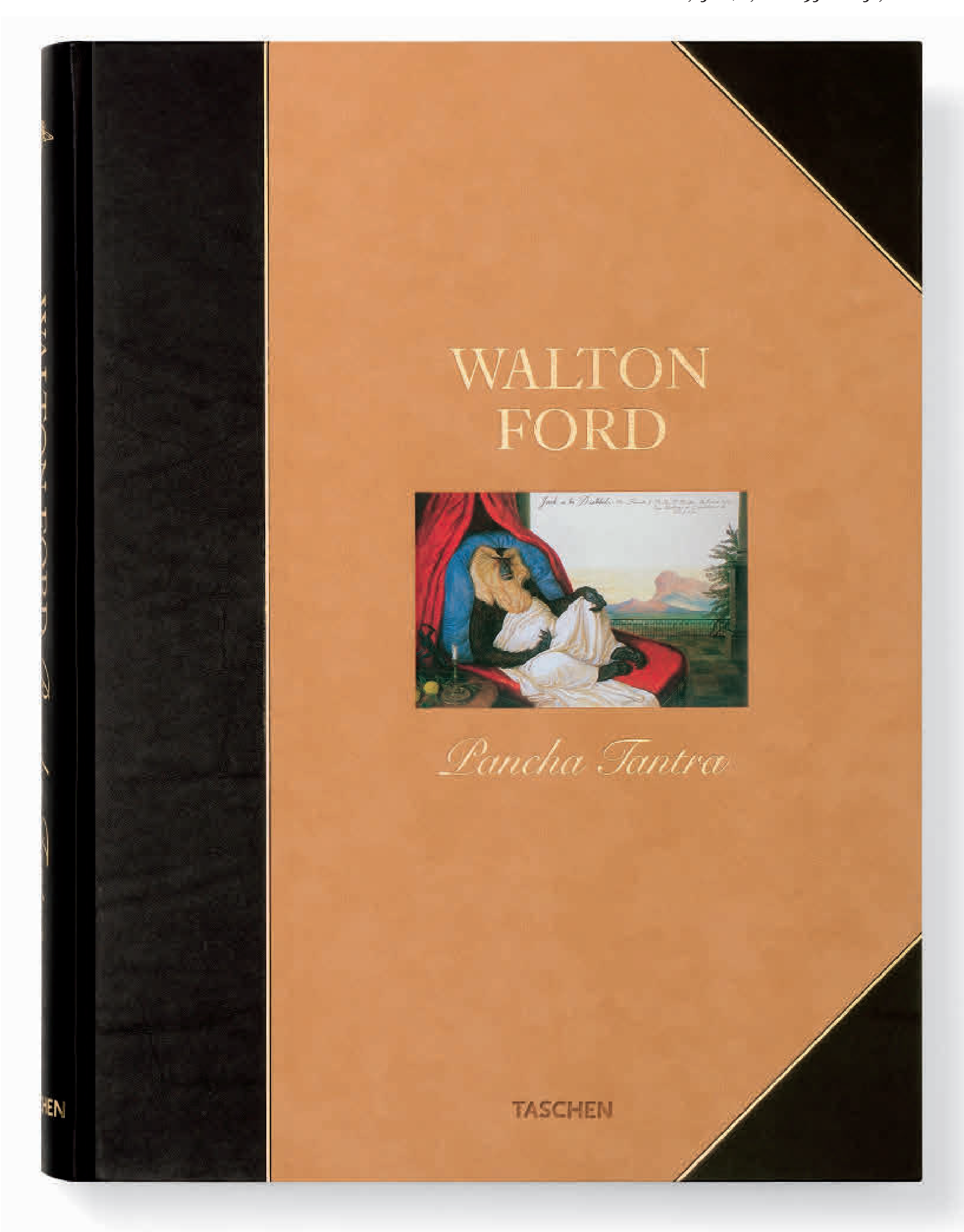
—DER SPIEGEL, *Hamburg*

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WALTON FORD: PANCHA TANTRA
Introduction: Bill Buford / **XXL-format**:
37.5 x 50 cm (14.8 x 19.7 in.), 12 horizontal and 4 vertical foldouts, 354 pp.

WALTON FORD: PANCHA TANTRA, No. 101–1,600
Hardcover, finished in Luxor book cloth with a leather spine and corners with gold embossing, packaged in a clamshell box in Luxor book cloth.
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€ 1,250 / **$ 1,800** / **£ 950** / **¥ 250,000**



 "A vast and beguiling tome. Any one of the reproductions could be

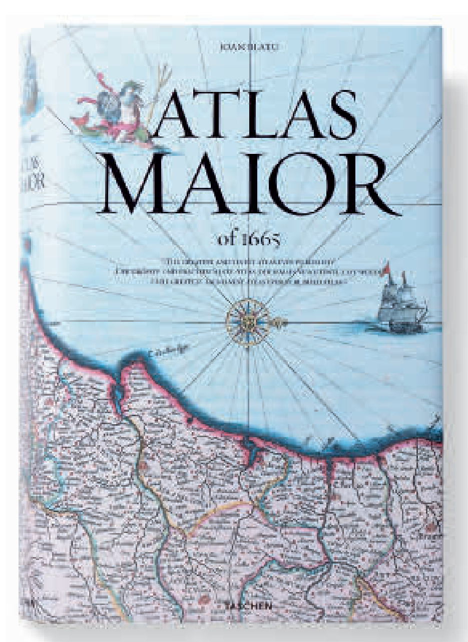


Classics

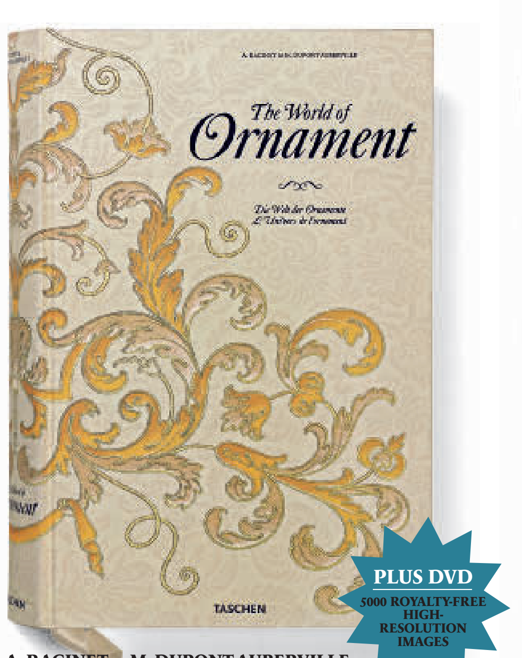
PETRA LAMERS-SCHÜTZE / p.lamers-schuetze@taschen.com

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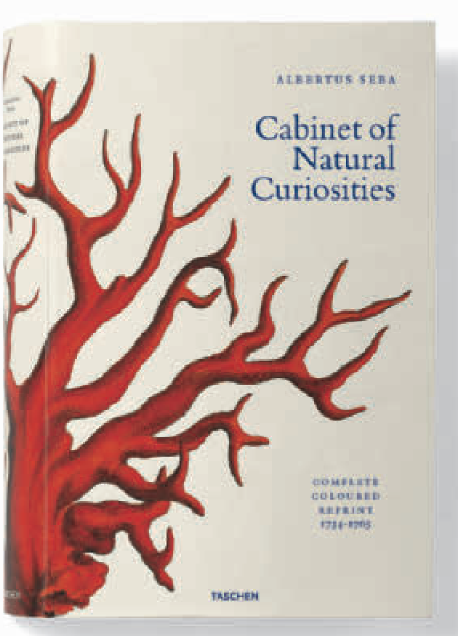
—**THE OBSERVATORY MAGAZINE,** ***London, on*** **Cellarius**



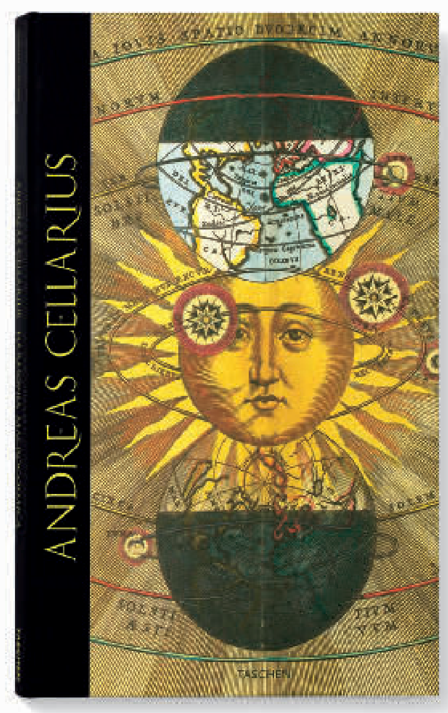
JOAN BLAEU. ATLAS MAIOR OF 1665
Peter van der Krogt / Österreichische Nationalbibliothek, Vienna / Hardcover, 2 fold-outs, 4 folded posters, **XL-format**: 29 x 44 cm (11.4 x 17.3 in.), 594 pp.
€ 150 / $ 200 / £ 120 / ¥ 30,000



A. RACINET & M. DUPONT-AUBERVILLE
THE WORLD OF ORNAMENT
Introduction: David Batterham / Hardcover + DVD, **XL-format:** 29 x 44 cm (11.4 x 17.3 in.), 528 pp.
€ 150 / $ 200 / £ 120 / ¥ 30,000

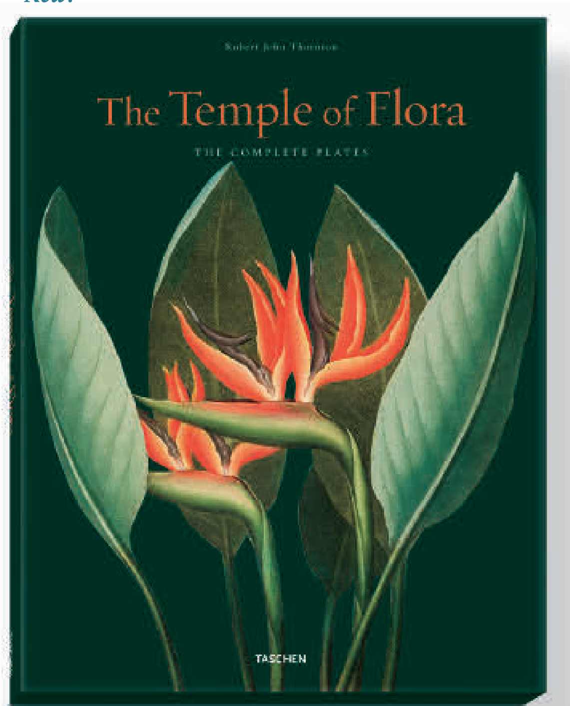


ALBERTUS SEBA
CABINET OF NATURAL CURIOSITIES
Irmgard Müsch, Jes Rust, Rainer Willmann / Hardcover, 6 posters, **XL-format**: 29 x 44 cm (11.4 x 17.3 in.), 636 pp.
€ 150 / $ 200 / £ 120 / ¥ 30,000



ANDREAS CELLARIUS
HARMONIA MACROCOSMICA OF 1660
THE FINEST ATLAS OF THE HEAVENS
Robert van Gent / Hardcover, **XXL-format**: 32 x 53 cm (12.6 x 20.9 in.), 240 pp.
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ROBERT JOHN THORNTON
THE TEMPLE OF FLORA
Werner Dressendörfer / Loose leaf collection with 35 Elephant folio-sized color prints for browsing or framing, 24-page booklet, box, **XXL-format**: 42.8 x 53 cm (16.9 x 20.9 in.)
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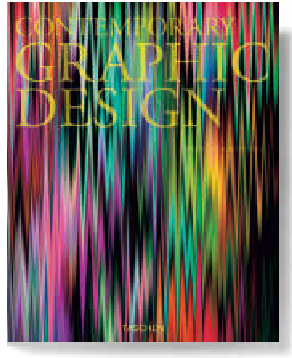
framed as a picture in its own right." —**THE TIMES,** ***London, on*** **Seba**

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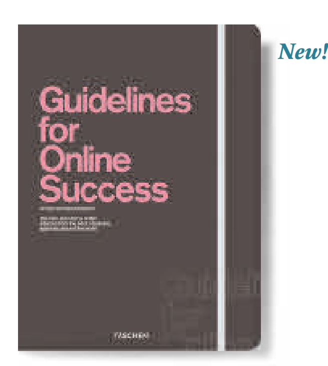
—UTOPIA, *London, on* Design Now



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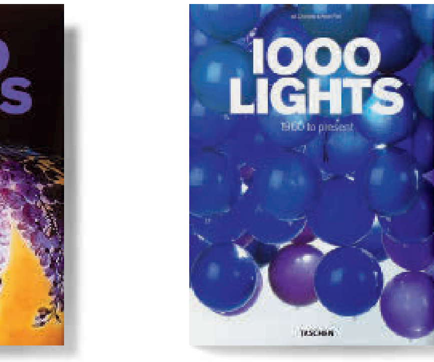


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MIDCENTURY STOREFRONT DESIGN 1938–1950
Ed. Jim Heimann / Steven Heller / Hardcover, format: 26.5 x 34 cm (10.4 x 13.4 in.), 246 pp.
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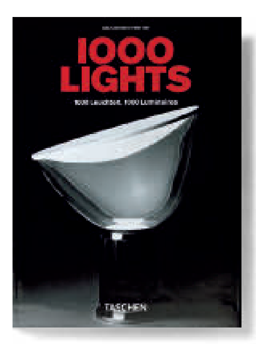
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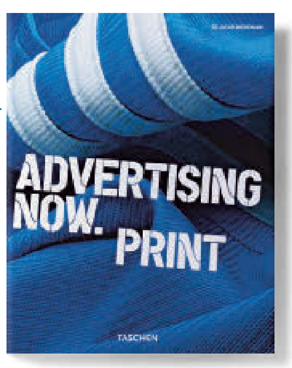
New!



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Joaquim Paulo Fernandes / Ed. Julius Wiedemann / Softcover in a slipcase, format: 24 x 24 cm (9.4 x 9.4 in.), 400 pp.
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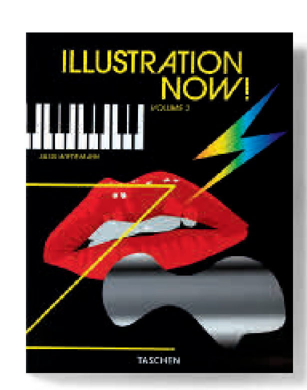


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—ICON MAGAZINE, *London, on* domus



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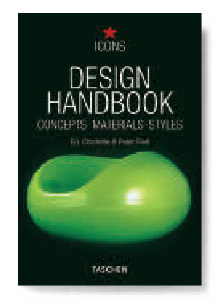
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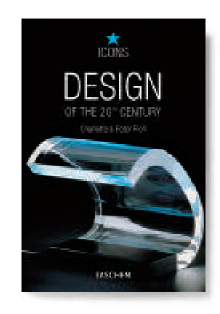
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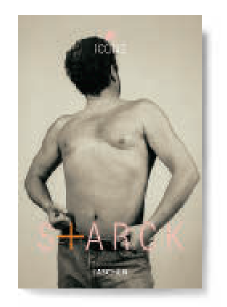
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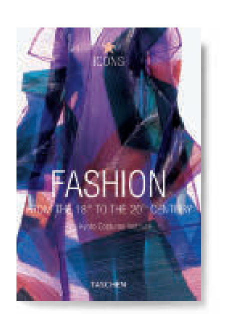
DESIGN HANDBOOK CONCEPTS, MATERIALS, STYLES
Eds. Charlotte & Peter Fiell



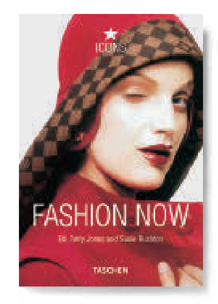
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Ed Mae Cooper, Pierre Doze, Elizabeth Laville



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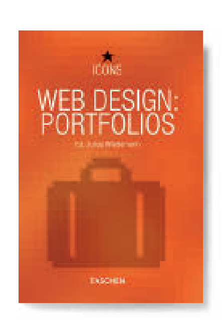


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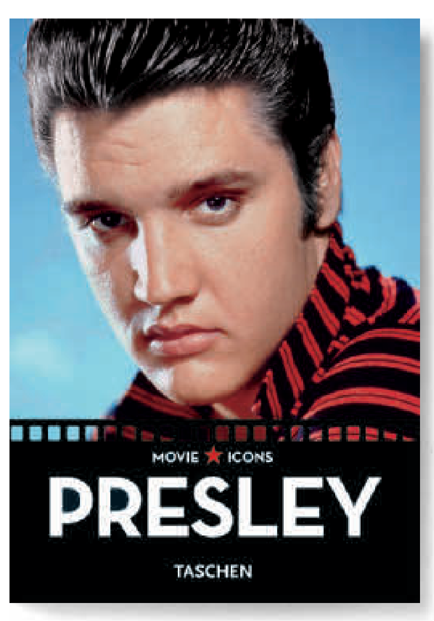
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Ed. Julius Wiedemann

where design stands today, and its possible future directions." —THE INDEPENDENT, *London, on* Contemporary Graphic Design

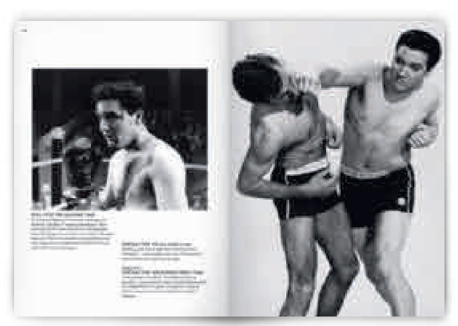
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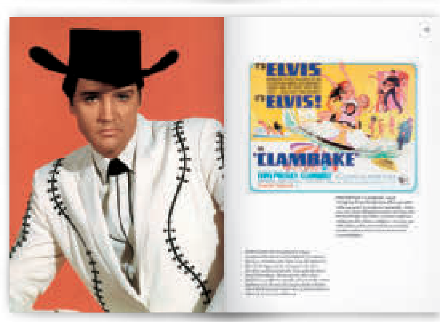
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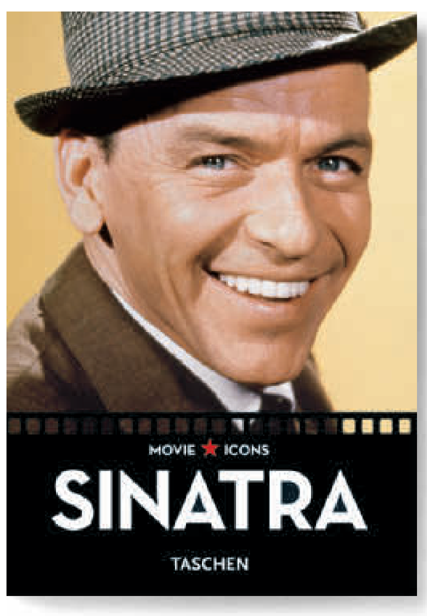
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The life and times of The King
F. X. Feeney
Elvis Presley would have been the first to laugh at the godlike status he attained after death, but he would have surely identified with the human need such adoration rises out of. He shared that need, and courted it. He could sing and move with a spellbinding violence and grace, yet an eerily contented lack of ambition kept him from growing after his first fiery years of success. That early fire still burns, nevertheless, and his mythical figure remains an omnipresent fixture today.



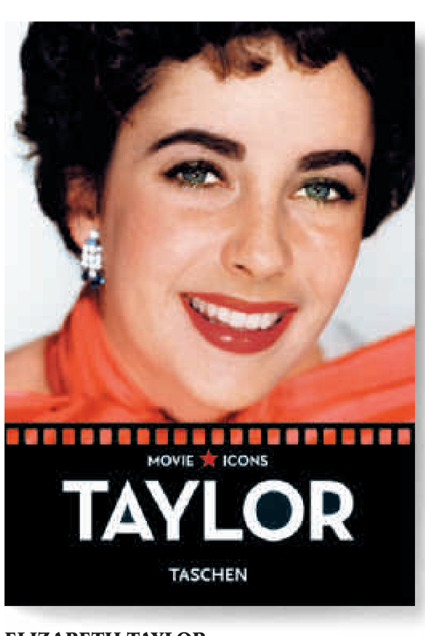




FRANK SINATRA
He did it his way
Alain Silver
Frank Sinatra was a child of the jazz age and its free-wheeling approach to life. During his meteoric rise from singing waiter to the world's first pop star, Sinatra relied on his own version of keeping it simple: "I'm not one of those complicated, mixed-up cats. I'm not looking for the secret to life or the answer to life. I just go on from day to day taking what comes." As an entertainer Sinatra was both a visionary and a pragmatist, who realized in the end that "You only live once, and the way I live, once is enough."







ELIZABETH TAYLOR
The last true Hollywood diva
James Ursini
Elizabeth Taylor was a "diva" when that word still had meaning, before it was applied to every female celebrity with slightest bit of attitude and style. She was also one of the first actors to be raised to celebrity status by the media for the dramatic conflicts of her personal life as much as for any thespian achievements on the screen. Taylor's expansive personality and roller coaster personal life was way too extravagant and exciting to be contained by the spin doctors of Hollywood.



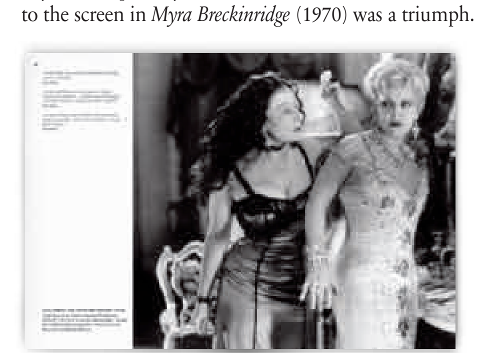


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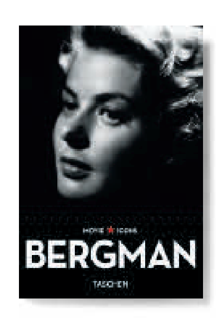


MAE WEST
The statue of libido
James Ursini/Dominique Mainon
In terms of celebrity icons, few attained the highest levels of fame and controversy as rapidly as Mae West. Labeled a "pornographer" by censorship boards, she was also one of 1930s Hollywood's most lucrative box-office draws. Nicknamed by critic George Jean Nathan "the Statue of Libido," her voluptuous image and signature platinum blond air became recognizable worldwide and for decades beyond her prime years of fame in the 1930s. Her return to the screen in *Myra Breckinridge* (1970) was a triumph.

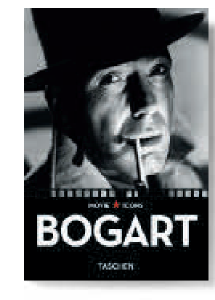




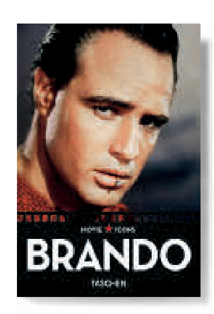
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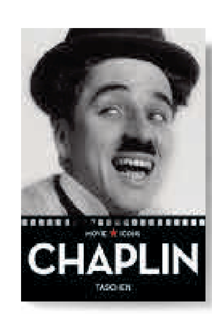
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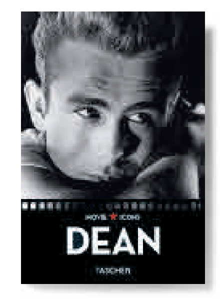
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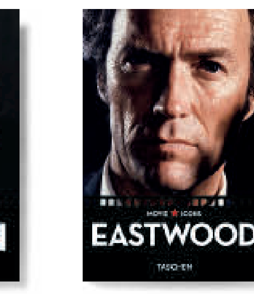
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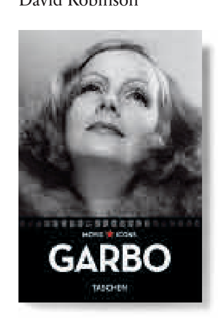
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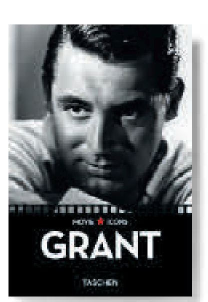
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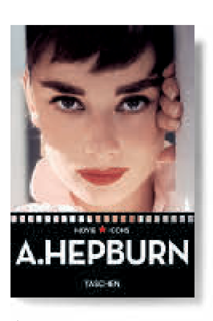
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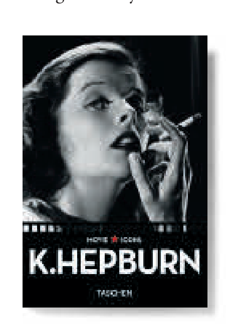
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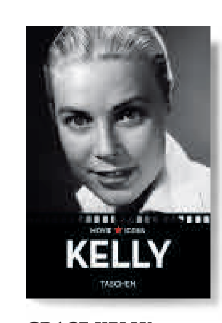
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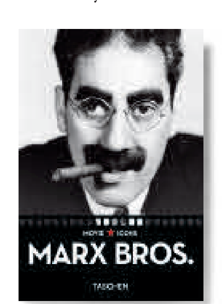
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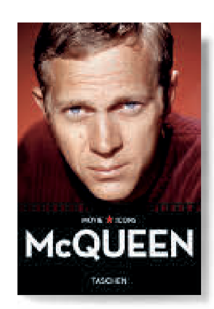
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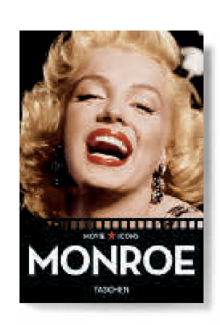
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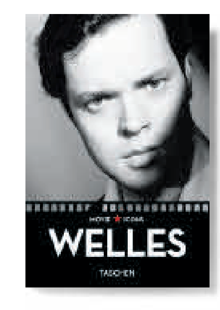
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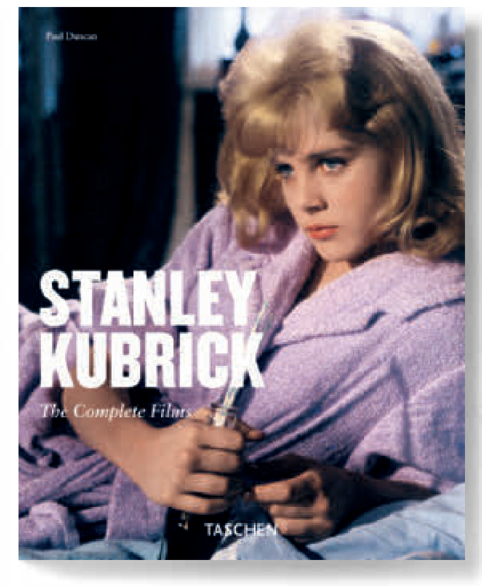
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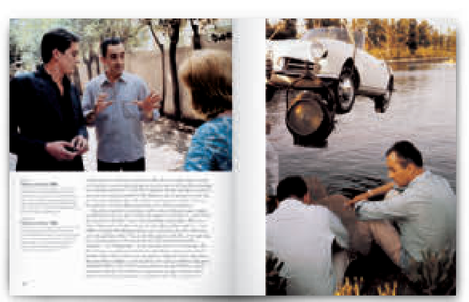
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STANLEY KUBRICK
The incomparable career of a cinematic genius
Paul Duncan
One of the most esteemed filmmakers of all time, Stanley Kubrick (1928–1999) was also one of the most enigmatic. He broke into the film scene at the age of 26 with the ambitious, independently produced *Killer's Kiss* and within a few years was working with the likes of Kirk Douglas, Laurence Olivier, and Peter Sellers on such seminal films as *Lolita* and *Spartacus*. Having gained the support of the actors, producers, and movie studios with his early efforts, Kubrick garnered the creative control he needed to produce uncompromising masterpieces such as *2001: A Space Odyssey*, *Clockwork Orange*, and *Barry Lyndon*. Polishing off 1999's *Eyes Wide Shut* just before his untimely death, Kubrick left behind a puzzling and positively brilliant body of work.

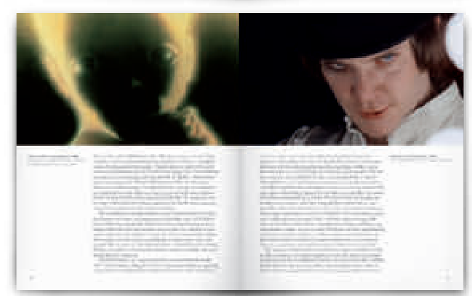


FRANÇOIS TRUFFAUT
The complete films of France's favorite director
Robert Ingram
From *The 400 Blows* to *Jules and Jim* to The Last Metro, François Truffaut (1932–1984) practically defined the French cinema of his era and was one of the founders of the New Wave which took the industry by storm in the late 1950s. His endlessly touching and romantic films—always tinged by a touch of reflective sadness—made him one of France's favorite and most successful directors. This book traces Truffaut's career and includes rare images drawn from his archives.









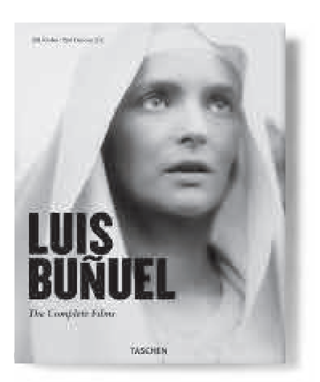




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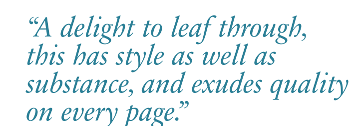
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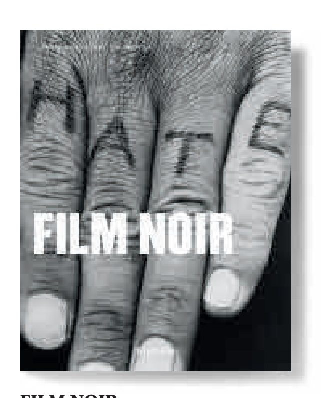
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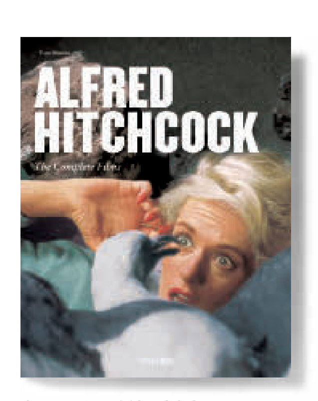
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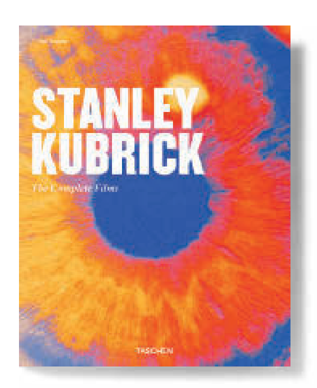
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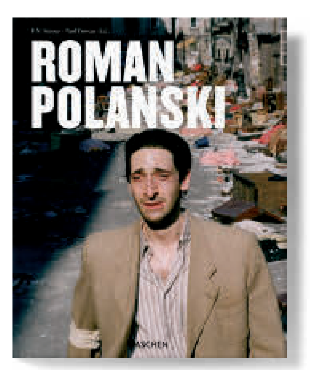
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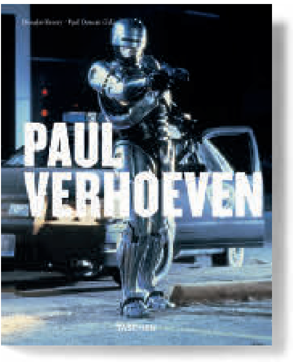
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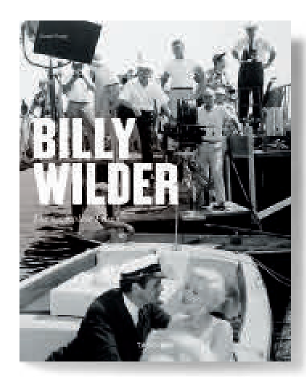
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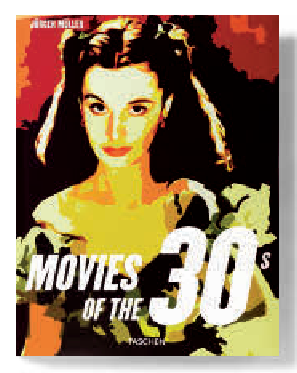
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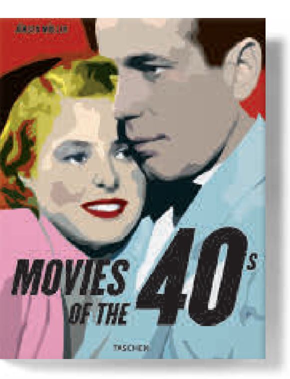
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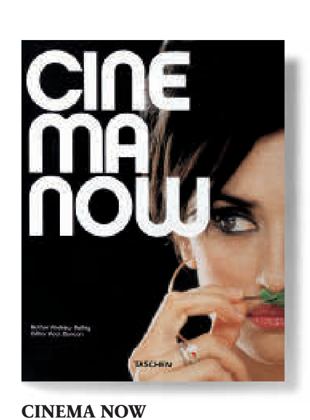
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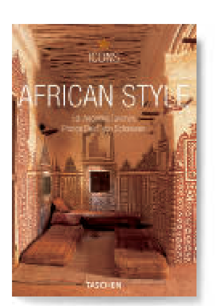
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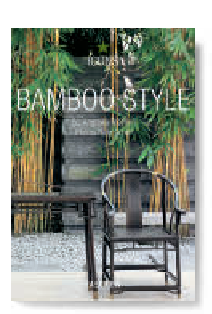
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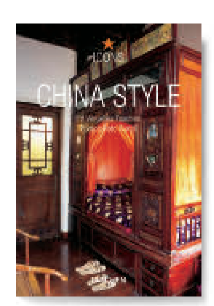
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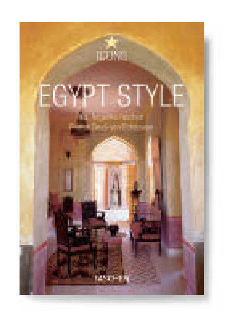
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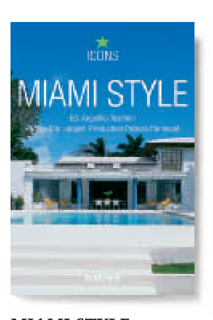
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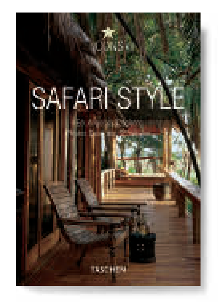
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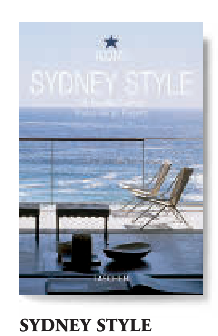
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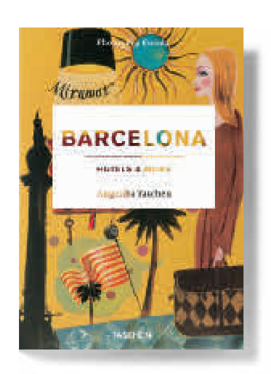
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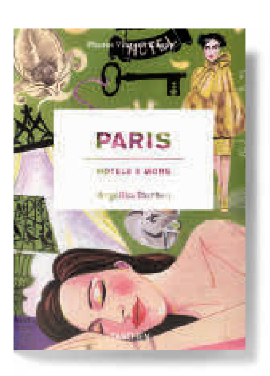
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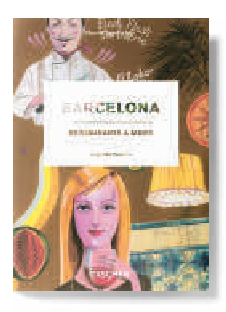
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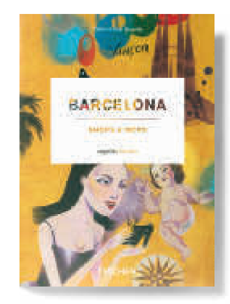
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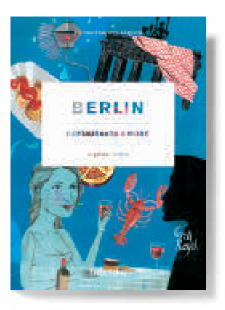
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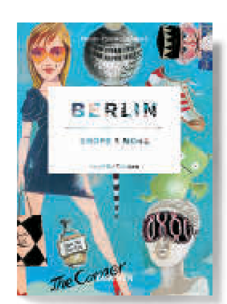
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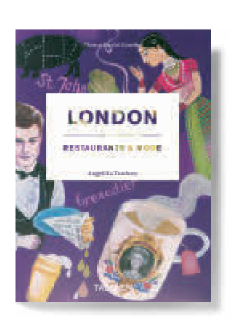
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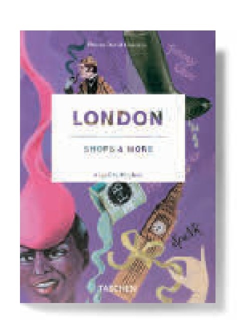
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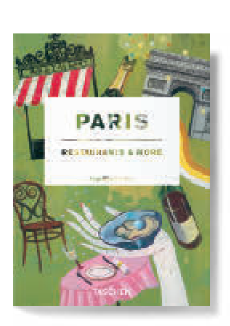
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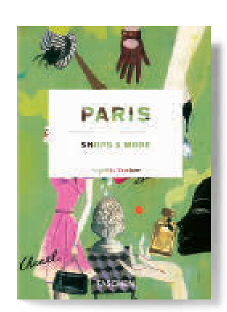
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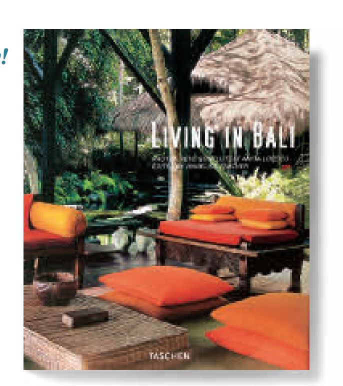
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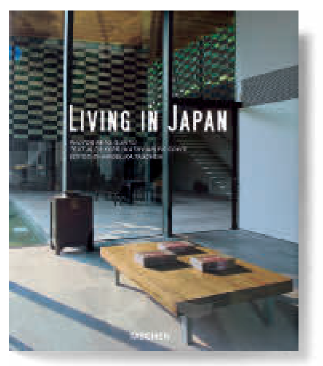
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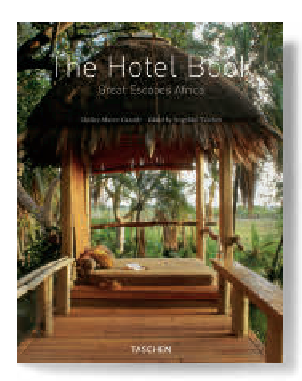
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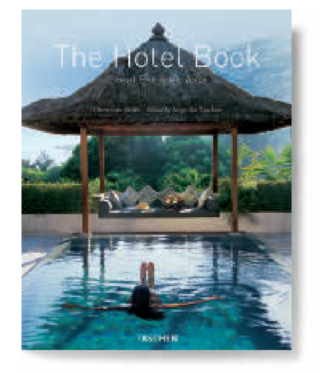
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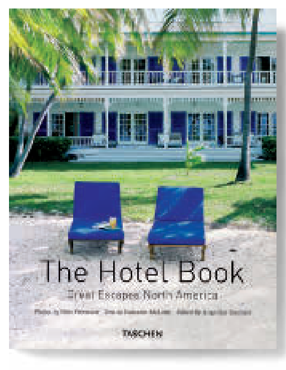
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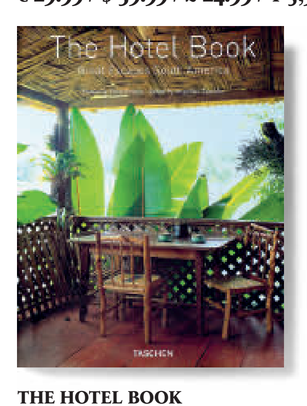
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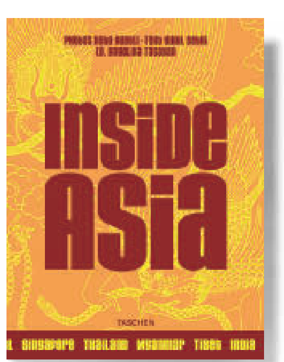
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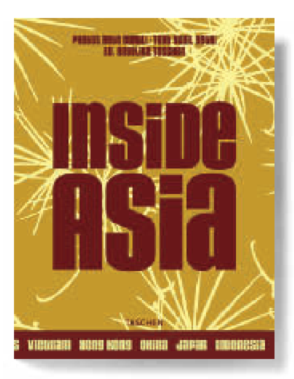
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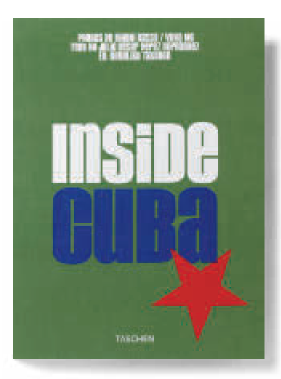
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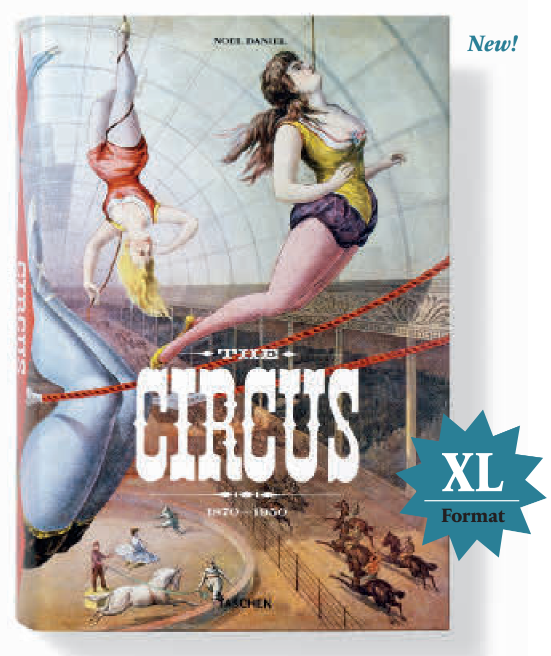


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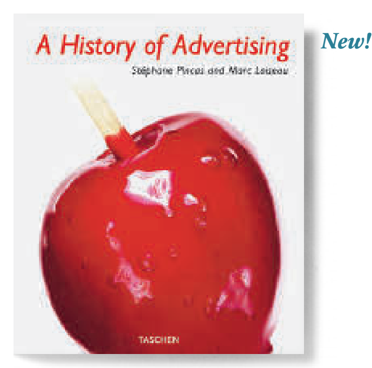
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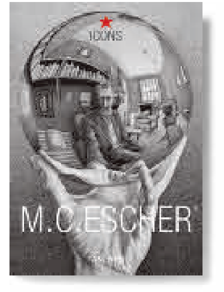
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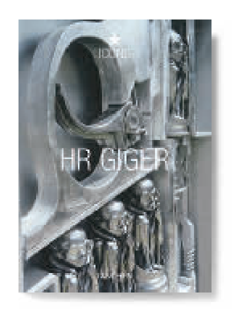
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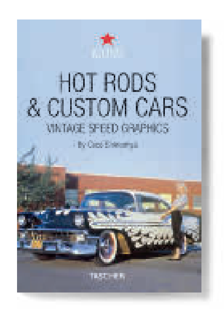
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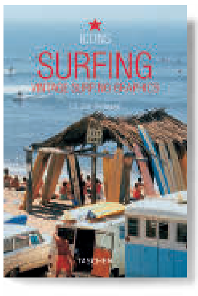
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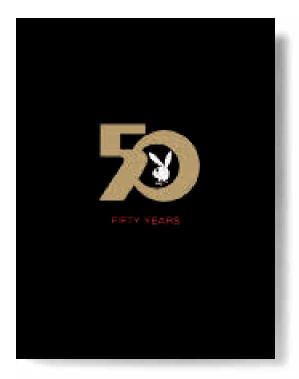
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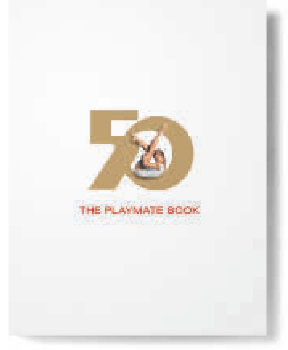
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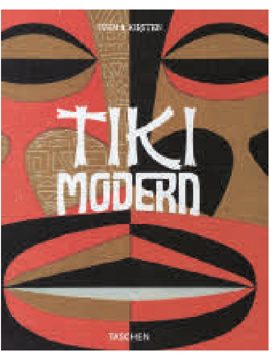
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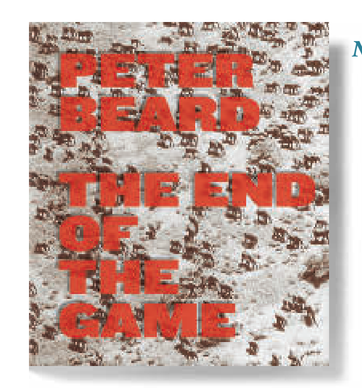
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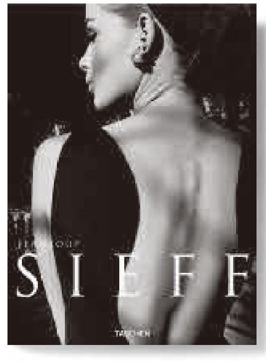
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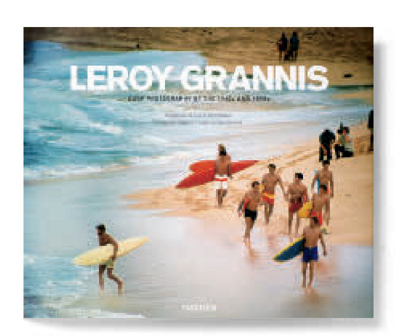


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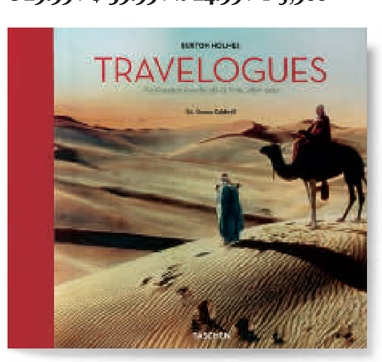
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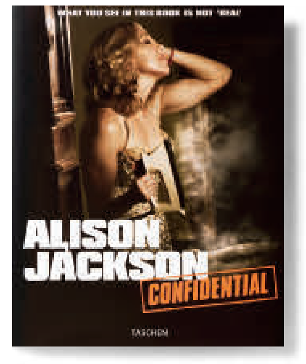
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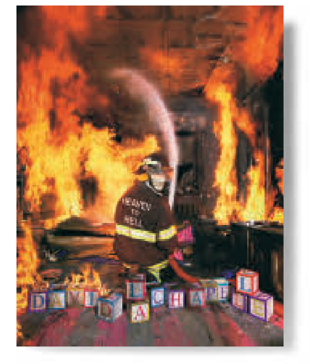
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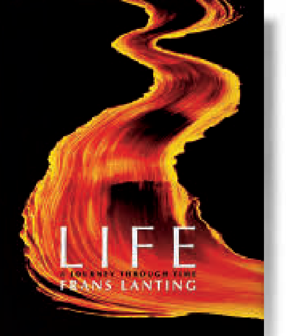
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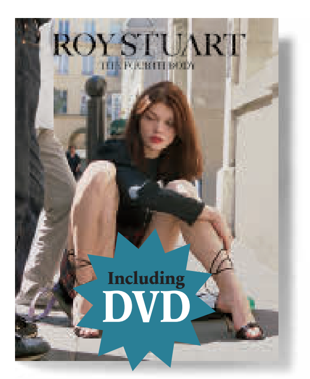
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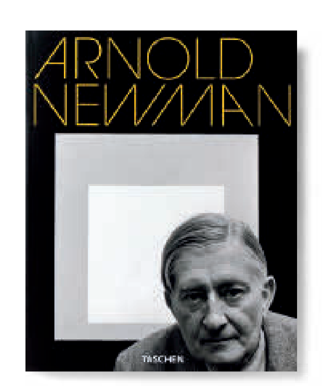
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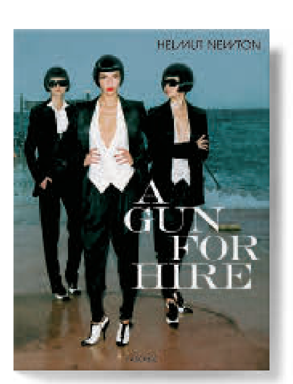
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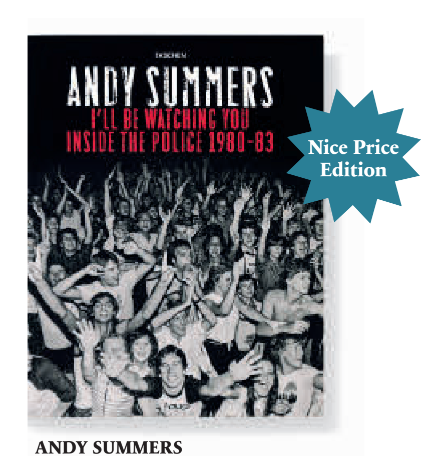
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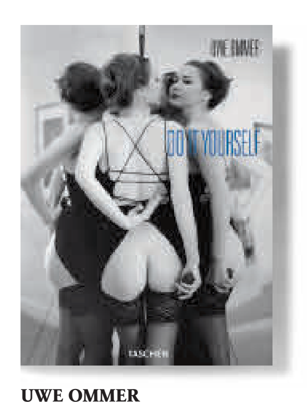
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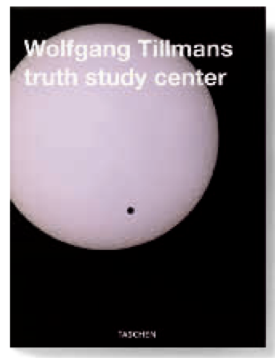
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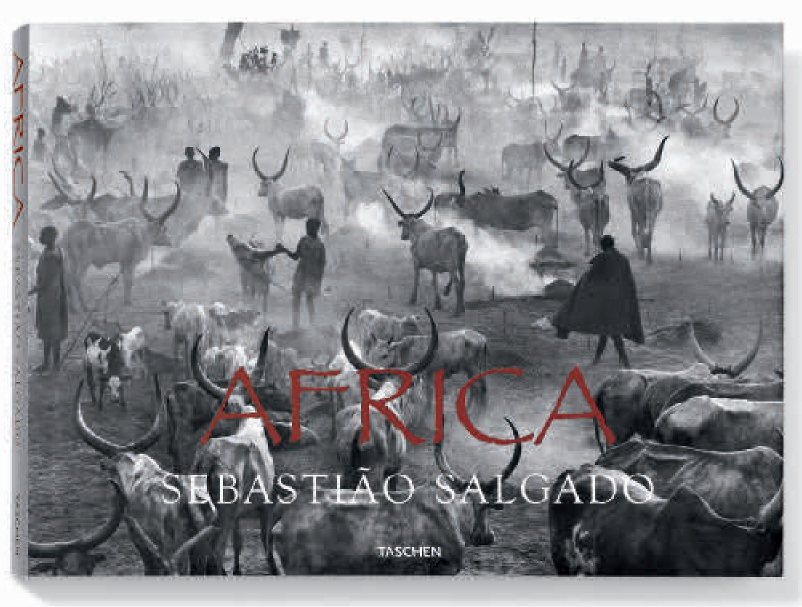


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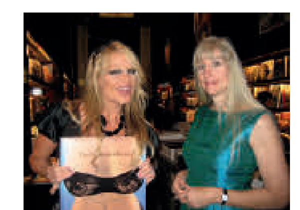
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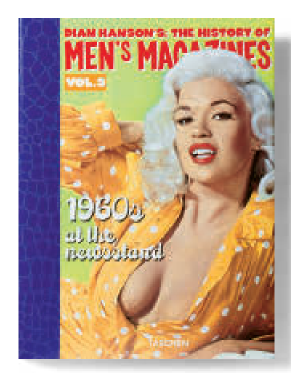
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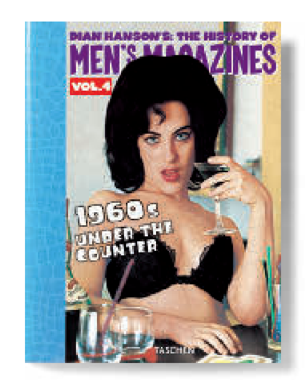
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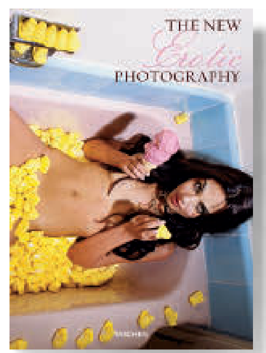


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6671 Sunset Boulevard, Suite 1508, USA–Los Angeles, CA 90028
Tel: +1-323-463-4441
Fax: +1-323-463-4442
contact-us@taschen.com

TASCHEN Deutschland
Hohenzollernring 53, D–50672 Köln
Tel: +49-221-201 80 170
Fax: +49-221-201 80 42
contact-d@taschen.com

TASCHEN España
c/ Víctor Hugo, 1°-2° dcha., E–28004 Madrid
Tel: +34-91-360 50 63
Fax: +34-91-360 50 64
contact-e@taschen.com

TASCHEN France
82, rue Mazarine, F–75006 Paris
Tel: +33-1-40 51 70 93
Fax: +33-1-43 26 73 80
contact-f@taschen.com

TASCHEN Hong Kong
27/F, The Workst@tion, 43 Lyndhurst Terrace, HK–Central Hong Kong
Tel: +852 25448018
Fax: +852 25448012
contact-hk@taschen.com

TASCHEN Japan
Atelier Ark Building, 5-11-23 Minami Aoyama, Minato-ku, Tokyo, 107-0062, Japan,
Tel: +81-3-5778-3000
Fax: +81-3-5778-3030
contact-j@taschen.com

TASCHEN UK
5th Floor, 1 Heathcock Court, 415 Strand, GB–London WC2R 0NS
Tel: +44-20-7845 8585
Fax: +44-20-7836 3696
contact-uk@taschen.com

HEADQUARTERS

TASCHEN GmbH
Hohenzollernring 53, D–50672 Köln
Tel: +49-221-20 18 00
Fax: +49-221-25 49 19
contact@taschen.com

STORES

Beverly Hills
354 North Beverly Drive, USA–Beverly Hills, CA 90210
Tel: +1-310-274-300
Fax: +1-310-274-4040
store-la@taschen.com

Cologne
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Fax: +49-221-25 49 68
store-koeln@taschen.com

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Tel: +1-212-226-2212
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store-ny@taschen.com

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